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CATALOGUE OF THE
JAPANESE PAINTINGS AND PRINTS
IN THE COLLECTION OF
MR & MRS
RICHARD P. GALE

by

J. HILLIER

with an introduction by

RICHARD P. GALE

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PREFACE

Although for some time America has possessed the most fortunate, brilliant and numerous of the world's art museums, her museums recently have so placed their emphasis on accumulation and educational and other services that certain basic and noble tasks have been set aside. Among these has been the proper accounting of art collections which must be known, through proper catalogues, to the general public and the interested student. It is for me a matter of professional relief and very considerable pride, therefore, that my museum has been most generously enabled to undertake a handsome and scholarly catalogue of the most important and serious private art collection in its region.

Through Mr Hillier's catalogue the public will be able to enjoy, and the expert to estimate and appreciate, Mr Gale's remarkable accomplishment as a collector. In gathering, by most shrewd, selective and sensitive acquisition, one of the world's important collections of later Japanese art, Mr Gale has behaved with the courage and acumen of the great and patient collectors of the past. Like his relative, Alfred F. Pillsbury, and like a majority of the really interesting collectors of the past, Mr Gale's collecting was innovative: these prints and paintings were not what one was *meant* to collect when Mr Gale began to collect them. The precision and correctness of his faith and activity have since been brilliantly proven and, with typical modesty and good humour, Mr Gale has generously and unobtrusively contributed to the world's growing wisdom in a matter so obviously dear to his heart and worthy of his wit.

Unfortunately for those who know Mr Gale and (even more) for those as yet deprived of that pleasure, there must be a single fault in these pages. I mean, of course, their lack of the actual presence of one who accompanies each of his many visitors through these splendid works of art so delightfully: not as proprietor, but as a companion who is able to reveal the enduring life of these especial friends which are assembled here.

ANTHONY M. CLARK,
Director, The Minneapolis Institute of Arts

INTRODUCTION

It's the end of the eighteenth century. Napoleon is on the way up. Gainsborough is painting the 'Blue Boy', while Fragonard is doing Versailles. George Washington is President and settlers pour west through the Cumberland Gap. But in Japan nobody knows or cares because it's the height of the Tokugawa régime and the Japanese have been living alone for 150 years.

After a long series of small-time wars for control of a split country, or maybe just for control of the next valley; after several periods of creative art, Suikō to Momoyama, the country and the people look pretty much the same: farming, frugal, feudal. A rice, fish and wood economy against a superb landscape, never far from sea or mountain. What happened after all the glorious victories? Nothing really but a change of management. The social and economic order was the same, *Daimyō, Samurai*, yeoman, artisan and merchant, in this order. The same game. The same rules. In all events, the few ruled the many.

Three events cast long shadows on Japanese history. In 1281 the armies of Khublai Khan had a foothold on Kyūshū and the Japanese were desperate. But for a howling typhoon out of the China Sea, later known as the Divine Wind (*Kamikaze*), the Islands would certainly have been occupied and ravaged by the great Khan, which was not a pleasant thought. The Japanese were in even a worse situation than were the English facing the Spanish Armada. In Japan the typhoon spread Chinese junks and Mongol horsemen all over the rugged coast. The invasion was over and the next one was not by Khublai Khan, but Douglas MacArthur.

The next act in the historical drama was a catastrophe for Christianity and a mixed blessing for Japan. Welcome at first were the Jesuits, who made remarkable progress until, in Christian zeal, they burned a few temples and began to play politics–on the wrong side. After a half-century of able Shōguns, Nobanaga, Hideyoshi and Ieyasu, Christians were not only persecuted, but eventually exterminated. The Japanese, unlike the Incas, were far from a push-over for the Jesuits, this time without the Conquistadores. When Ieyasu got through, there were neither Jesuits nor Japanese Christians: they were all dead.

Shortly after the death of Hideyoshi, Ieyasu (a very wilful man, and the first of the Tokugawa Shōgans) finally consolidated the warring Daimyō who had a bad habit of making trouble on the other side of the mountain. In order to keep the Daimyō controlled, Ieyasu insisted that either they or their families reside for a half year in Edo, his new capital on the banks of the Sumida. High-class hostages or not, they made the best of their life in the capital. Some of the Daimyō entourages amounted to 2,000 to 3,000 *samurai*, retainers and friends. There were 250 Daimyō of various degrees of wealth, status and culture, all of whom contributed an idle, wealthy population to the city. These, plus government bureaucrats, and a vigorous local population, who serviced the wants and pleasures of the newcomers, made Edo a thriving, sophisticated city of a million and a quarter inhabitants. For two hundred and fifty years, here were all of the assets and most of the liabilities of a new town.

In the meantime, in all Japan there were no foreigners and few contacts with the outside world, only a couple of strictly guarded Dutch ships at Nagasaki, which profitably exchanged guns, hardware and notions for silk, porcelain and lacquer. The exchange of ideas was clandestine, to say the least. The Tokugawa Shōgun had no confidence whatsoever in foreigners and Catholic orders, who meant nothing but trouble and the end of fine old Japanese customs–political, social and religious. What's good enough for Father–!

In Edo lived shrewd, sophisticated people far removed from the more cultivated Kyoto, which was living in the past although still the Emperor's residence and token capital. Even farther removed were the peasants in the rice paddies. A *nouveau riche* population had sprung into being, the foundation for the present Sumitomo, Mitsui, Mitsubashi families: merchants, money-lenders, entrepreneurs, an alert, intelligent, city-bred group of people imitating the habits of, and loaning money to, the hereditary Establishment.

For our story this was the last act, the day of Ukiyo-e, the Floating World, the transient world of entertainment. The Kabuki theatre and its male actors were patronized and lionized by everybody except the cultured *élite*.

Because comparatively few people could read, there were picture books by the hundreds in addition to prints, paintings and screens. Subjects varied from what a young bride should know to heroic and romantic Japanese legends: the tale of Genji, (Japanese Casanova), whose tenth-century adventures extended even to the Emperor's family, was not only a novel but a vivid documentary of the time; the tale of the Forty-seven Rōnin, where revenge and justice were done and redone. The Ukiyo-e books and especially Kabuki plays were the equivalent of Robin-Hood, King Arthur and Gun Smoke.

The people appreciated in graphic detail the life with which they were familiar–junior getting a hair-cut and mother doing the cooking. Likewise, they loved their Liz Taylors and Richard Burtons; the impact of the new order, a prosperous middle-class against the stuffy cliff-dwellers on the hill.

In a peaceful period, free of bandits, many people got around the country. Towards the end of Ukiyo-e, familiar landscapes became extremely popular (Hiroshige and Hokusai). Well-known sights and scenes like the Grand Canyon, Niagara and the place where Uncle Joe got caught in a storm or where he met that willing waitress, Okita. In fact, the subject matter in Ukiyo-e prints wasn't far removed from picture postcards, pin-ups, or television Westerns, the difference being that great artists did the prints.

In this Edo period, there were painters around the Court doing refined Tosa figures and Kanō landscapes. But, far the most popular style was the free-swinging Ukiyo-e patronized by the wealthy merchants, the idle *samurai*, the popular courtesans and Kabuki actors.

Quite a few of the bored Establishment and *samurai* with nobody to fight, sneaked over to the Yoshiwara and the Kabuki Theatre. Three thousand licensed and more or less respected prostitutes plied their trade in the Floating World. Religious Art was at a very low ebb. Nobody appreciated Ukiyo-e except all the people. Thus came mass production wood-block prints–a matter of supplying the demand. Quite often, recognized artists produced unsigned Ukiyo-e paintings and prints–just a little ashamed. Needless to say, most Ukiyo-e artists led humble lives. The print publishers were interested, not in noble thoughts, but in what would *sell*. This was one reason for *shunga* (erotica done by good artists). Sharaku was about the only one, so far as we know, who didn't do *shunga*.

There's great variety both in good Ukiyo-e artists and even greater variety in Ukiyo-e subjects. What's more gentle than Harunobu's lovely girls in the springtime of life? What's more lurid than Kabuki characters, than Sharaku's wholly evil Ebizō, from twisted leer to twisted fingers? Without doubt he cheats at cards, kicks little children and pinches the waitress.

The great landscape artists had the good taste to leave out in order to emphasize what is left in. Hokusai and his followers did grand scale landscapes on 15 × 10 inch paper. Not for them the cluttered park on Sunday nor shadows on the lily pads, but rather the feel of wind and rain–the grandeur of mountains and sea. Ukiyo-e is the pure-blooded, full-blooded Japanese school which owes little to China and less to the West.

What with the ravages of time and war, typhoons and fire, the fugitive colour on silk and paper has had a very tough time. Countless Momoyama panels and Genroku screens have curled up in the smoke of burning castles, but there are nevertheless some few hardy survivors. Ukiyo-e prints and Edo paintings are without question the most alive, vivid and original of Japanese graphic art. A unique story of a unique people in a unique time.

POSTSCRIPT

In spite of the affluent society, the sun is setting on the private collector, what with *objets d'art* getting fewer and fewer, faster and faster, plus income taxes, death taxes, luxury taxes and creeping socialism. But museums are waiting their call in the wings. There will always be those who derive pleasure and even inspiration from the Floating World.

Incidentally very few collections are the work of one person. We owe a debt to the advice and consent of many knowledgeable friends–Margaret Gentles, Phil Stern, Richard Lane, Roland Koscherak, Nate Chaikin, Nate Hammer, Harry Nail, Mathia Komer, Kiyoshi Yokoi and many others. A special thanks to the taste, charm and knowledge of our friend, Jack Hillier–he wrote the catalogue.

RICHARD P. GALE

THE GALE COLLECTION

The purpose of this catalogue is to make available to all lovers and students of Japanese art the paintings and prints gathered together by Mr and Mrs Richard P. Gale in a lifetime of collecting. However, some small place should be found for a note about the collectors themselves, and how the collection came to be formed. The length of time this collection has been building was brought home to me on the first intentionally critical survey of the collection, which I made with the aim of pruning objects which seemed to fall below the generally very high standard, (be it said, in the upshot, my rejections were very few). In regard to one print, with the accession no. 1, Mr Gale would, however, have stoutly refused to renege. This, the first print he ever bought, the 'Drum Bridge, Meguro', one of the 'One Hundred Views of Edo', is to him much more than one of Hiroghige's most telling snow scenes; it was his entrance ticket, purchased for what now seems a derisive price, into a world of art which has proved one of the greatest and most absorbing preoccupations of his life, and the life of his wife, Isobel. That Hiroshige print was bought in Kyoto in 1922. Dick Gale, who has been politician and journalist, but who has described his profession as 'Jack-of-all-trades', farms 400 acres of the lovely, rolling country near Mound, a small village some thirty miles from Minneapolis in the State of Minnesota. He is a Minnesotan by family and by inclination.

Despite being a diabetic since early manhood, he has been an active person, with a love, shared by his wife, for sport, outdoor pursuits, and for travel. He served as a Congressman during the strenuous years of the war and held the office of President of the Minneapolis Society of Fine Arts from 1955 to 1960. It was at this Museum that there were two memorable showings of the Gale collection: in 1961 the collection of paintings and prints, in 1966 another of the paintings alone. Among the accomplishments that can only be known to those who have had the pleasure of being in close contact with him is a rare gift. He is a born humourist, with a salty, epigrammatic turn of phrase that reflects a dual personality, down-to-earth from the Minnesota farming background, cultured and sophisticated from wide travel, reading and an innate love of the arts.

Neither of the Gales had any special training in Oriental art, although Dick took courses at Yale in art appreciation and architecture and Isobel has a master's degree in history from Radcliffe, all of which indicates the general drift of their inclinations. With him as the prime builder of the collection, it has been the case of, first, a natural flair and an ability to profit from a deep reading of the literature of Japanese art; second, the means within reason to back his intuitions; and third, a determination to confine himself to what he felt, having, if need be, consulted the experts, were really significant works of art. As a result, the collection is studded with masterpieces, but is anything but logical or level in its coverage, or even representative of all that is best in Tokugawa art. It illustrates the owner's tastes and opportunities over a period of fifty years. And if it possesses four Kaigetsudō and three Eishun paintings, let us rejoice in those, and not deplore the absence of, say, any colour-prints by Koryūsai. Although quite capable of making up his own mind, Dick Gale has never been too proud to listen to the so-called experts: he pays generous tribute to them in his Introduction to this catalogue. And because he is a man immensely likeable and affectionately admired, he has friends everywhere, not least among the dealers who have put many choice things in his way. As a result, a sort of natural selection has operated and ensured that the quality of the paintings and prints offered, and acquired, has been outstanding.

The 'Beautiful Girl' picture, assuredly one of the chief delights of Ukiyo-e, was one of the Gales' own especial favourite kind of picture. Some of the greatest works of this type have found their way into the collection, including paintings that were already famous in Japan and illustrated in the leading art publications of that country before they were acquired. The catalogue gives details of prior illustration, but here might be instanced the superb Eishun 'Courtesan fixing Her Hair', the Moromasa 'Courtesan of Iseya', and the Suiō 'Standing Courtesan', all masterpieces well known in Japan for many years before they were secured for the collection.

The other crucial factor, opportunity, can be seen operating in the acquisition of a great number of the Harunobu, Utamaro and Hokusai Prints from the collection of Louis V. Ledoux, upon whose death in 1948 part of the collection was disposed of by Roland Koscherak. There are probably larger Harunobu collections elsewhere in private hands, and certainly in some public institutions, but none of them, I feel sure, can show such a high proportion of really great prints from the point of view of design and condition as prevails in the Gale collection. The same factor of opportunity – though not merely chance – must account for the three Enkyō large heads and the two Kiyonaga triptychs, all in pristine state.

Perhaps, finally, I should mention another aspect of the collection which gives it an exceptional character among the major private collections of the world. It comprises both paintings and prints of the Ukiyo-e masters, whereas other collections are confined either to one or to the other. It follows that this catalogue is an opportunity to study the work of the masters in both mediums, painting and print, side by side in large-scale illustrations, a feature which must distinguish it from other catalogues of a similar kind, over and above the excellence of the objects themselves.

The collection has comparatively few works outside the genre and Ukiyo-e sphere, but such examples as there are hint at the diversity of styles of painting in Tokugawa Japan and provide a reminder, by their direct contrast, of that wider world of art of which Ukiyo-e was only one aspect and in its day – however hard we may find it to believe – of least account.

JACK HILLIER

NOTES ON THE METHOD OF CATALOGUEING

Sizes of prints and paintings are given in the sequence of height × width. Unless otherwise specified, prints are in the upright format. Sizes of paintings refer to the painted area, and exclude the mounts. 'Print published' means that the actual specimen in the Gale Collection is reproduced; 'subject reproduced' refers to another impression, not in the Collection.

The colours of the prints have, in general, been given in broad terms, without any attempt to convey special tones and nuances. In fact, specifying colours is no precise aid to identification, because of the difficulty of denoting them with exactness, especially if one also takes into account the changes of varying effect which occur through fading, oxidization and other patinization. Some cataloguers (e.g. Waterhouse in his *Harunobu and his age*) have attempted to count the number of colour-blocks used, without specifying the colours, but as it is often difficult to decide the exact number of blocks used, the information seems of dubious value, other than to point up the relative complexity of the printing entailed in any given specimen. Besides, if catalogueing has as one aim the provision of a means of comparison with other impressions of the same print, the number of blocks used, without specifying the colour, is insufficient, since, although the count of blocks used could be identical, different colours might be printed from them.

Ideally, of course, everything would be reproduced in colour, and this would obviate much verbal description, but as that was not practicable, colour-plates have been given optimum value by selecting for colour-reproduction paintings in preference to prints, and, of the prints, those that have been less frequently reproduced elsewhere.

Titles have been given to paintings, and to prints also unless the print bears its own, simply with the object of providing a convenient means of reference. Translations of play-titles have been studiously avoided: at best, translations give no clue to the subject of the play; at literal worst, they result in gibberish. (For an example, Henderson-Ledoux, in *The Surviving Works of Sharaku*, give 'The Iris Soga of the Bunraku Era', which would need several pages of explanation before it would become intelligible.)

Dating can be to a specific year where a print relates to a play performance recorded in the stage histories, or where seal-dates or *dai-shō* ('long-and-short months') appear on the print. In the case of paintings, and prints other than those mentioned, an approximate date has been suggested, but a latitude of a year or two at least on either side of the date proposed should be understood.

PART 1

KANŌ EITOKU

(1543–90)

Although Eitoku is one of the greatest names in Japanese art, accepted as he is as archetypal of the most splendid of Japanese decorative styles, created during the Momoyama period, there are few works that can be ascribed to him with certainty, and Yukio Yashiro (in *2000 Years of Japanese Art*) even goes so far as to say that 'No authenticated works by the artist have survived'. None the less, the works attributed to him have produced a clear image of the range of his artistry, and two main types of painting are involved: the paintings in ink and restrained colour, often with Chinese subject-matter, in the Kanō tradition, to which he was heir; and the sumptuous decorative screens and *fusuma*, usually on gold grounds, and painted with thick pigments, that came into being to adorn the new type of castle, the first of which was built at Azuchi by Nobunaga in 1576–9. The three panels described below obviously belong to the first of these two groups.

Eitoku studied under his father, Shōei, a conservative follower of the Kanō school, which represented deference to Chinese concepts with inevitable modifications, especially the use of a manneristic brush outline, of an obviousness that at once differentiated Kanō from Chinese. The 'standard' accepted work of Eitoku in the Kanō ink style is the painting of 'Chao Fu and His Ox', one of a pair of paintings in the Ogura collection (illustrated in *N.T.S.*, vol. V, no. 74, and in Paine, pl. 93A). The artist's great decorative schemes, painted for the Azuchi and Jurakudai castles at the behest of Nobunaga and Hideyoshi, were largely destroyed with the castles, and only fragments, removed elsewhere, remain as testimony to Eitoku's genius for bold, compelling decoration.

1 LITERATI IN A MOUNTAIN RETREAT

Three panels mounted as a triptych of *kakemono*. Ink and slight
colour on paper; each 46⅛×18¾ in.; *c.* 1580

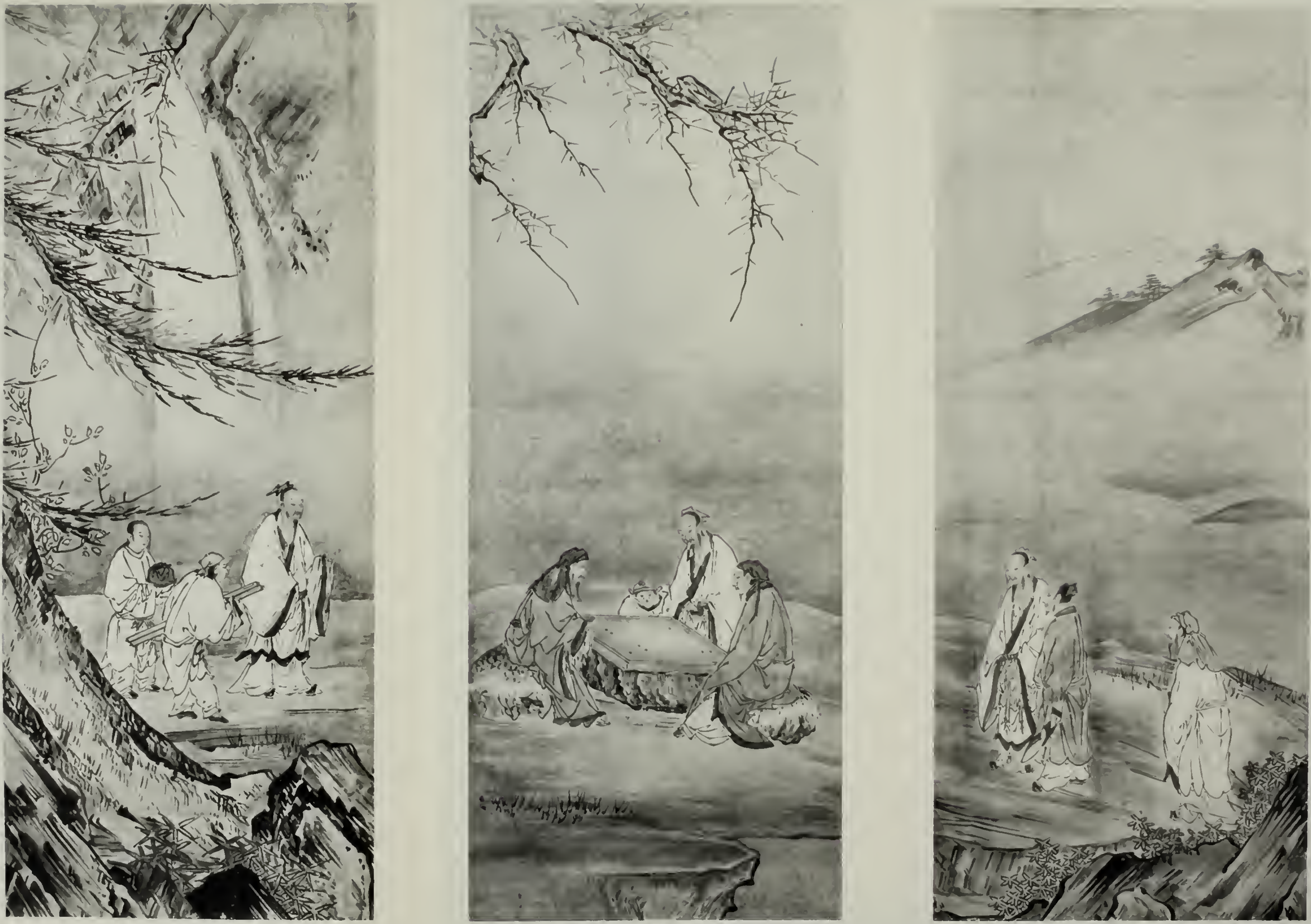
Central panel: Three sages seated at a table playing *go* (chequers), watched by a young page.
Right panel: Three companions walking towards the *go* players along a shelf of rock below the mountains.
Left panel: Sage with two attendants, one carrying scroll paintings, the other some wrapped object, converging on the players from the opposite direction; behind the group, a waterfall.

UNSIGNED. SEAL: Motonobu. (See *Koga Bikō*, p. 1, 607, where it is pointed out that Eitoku used the seal of his grandfather, Motonobu.)
PUBLISHED: *N.T.S.*, vol. 5, pl. 85 and p. 29.
EXHIBITED: M.I.A., 1966, nos. 1–3 (in the illustration, the centre panel has been reversed.)
FORMER COLLECTIONS: Masa-aki.
ACC. 283/4/5.

This triptych has been accepted by Japanese authorities into the canon of Eitoku paintings. Commenting on the triptych in *Nihonga Taisei*, Hanchō Yoneame expressed the view that, although the energy of Eitoku was less evident than usual, the faces of the *kōshi* (the sages) are marked by his special characteristics.

There seems little doubt that the paintings were originally mounted as sliding screens or doors (*fusuma*), the paper used being of the hard-surfaced mulberry type normally used for that purpose in the sixteenth century, and, moreover, certain vertical and diagonal scratches on the surface are consonant with the type of wear and tear such *fusuma* were subjected to. The three pictures appear to have formed part of what may have been a set of four panels, two panels of the present triptych forming one panel of the original set (i.e. the centre and right-hand panels). The paintings appear to have been badly damaged, and repaired by replacement of some of the damaged areas (particularly at the bottom sections) with parts of the now missing panels.

The seals were probably added long after the paintings were executed, possibly at the time the *fusuma* was dismantled.



CAT. NO. 1

TOSA-UKIYO-E SCHOOL

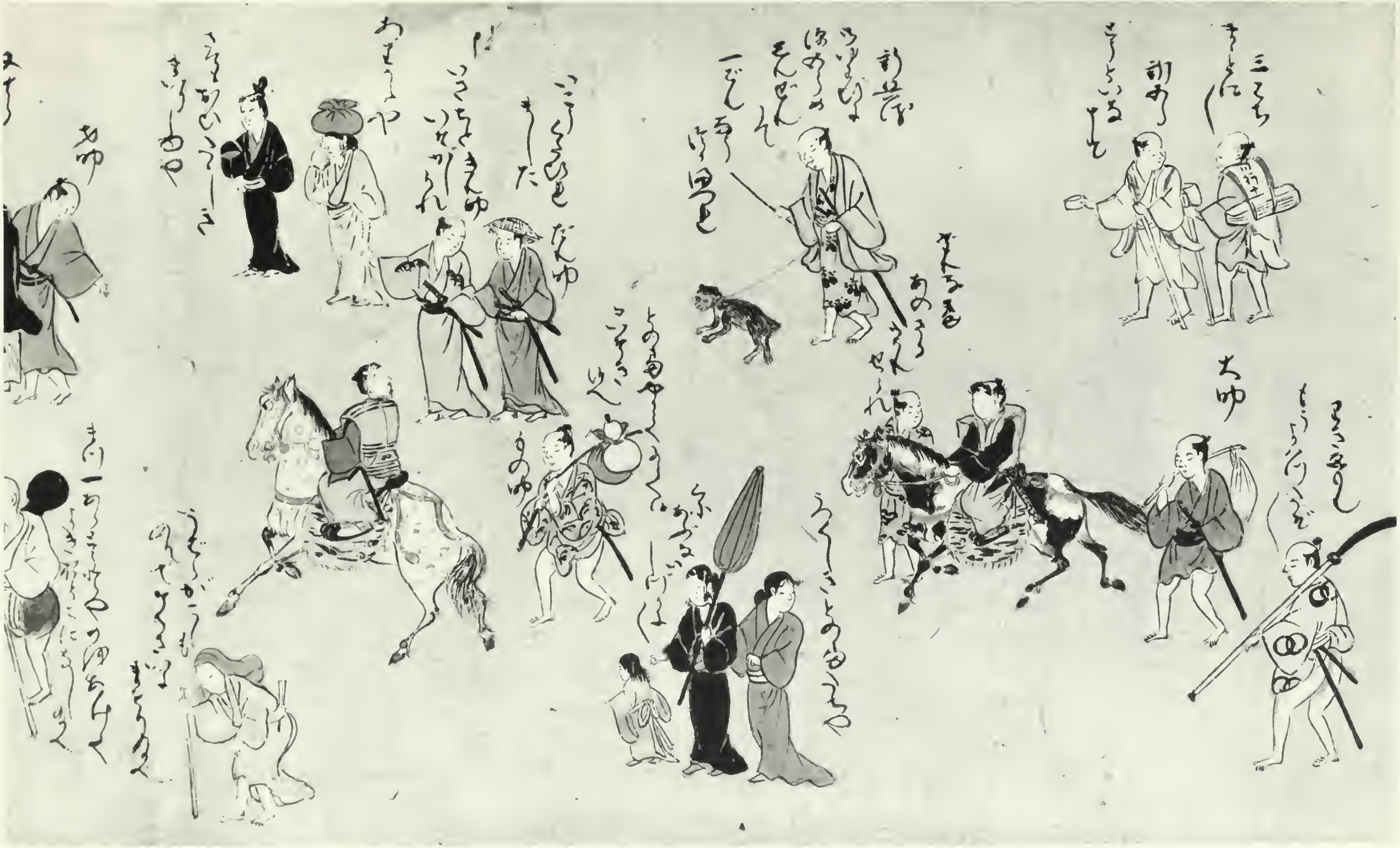
(Seventeenth Century)

During the seventeenth century we witness the evolution of the Ukiyo-e style, not as a clear-cut process leading from one master to another in a direct line, but rather as a result of various strands of separate origin and no obvious direction being extracted by Moronobu and his immediate predecessors, who twined the separate elements into a single cord, thereafter recognizable unequivocably as Ukiyo-e.

Tosa painting, devitalized, miniaturistic latter-day version of the early Yamato-e, repeating with delightful attention to colourful detail the medieval romances beloved by the effete Court faction, had its influence on the genre screens and scrolls that began to appear in the early seventeenth century.

Many of the painters of such genre pictures acquired a grandiose manner from a training in the Kanō Academy, so that an intriguing diversity marks the works in question. The paintings of courtesans and their consorts of the Kanei and Keichō eras are often small in scale and loving in detail of dress pattern and ornament, with much precious use of gold to pick out details. The great screens, like the Hikone, the Matsu-ura and Dancers of the Kyoto Museum, are on a bigger, bolder scale, but still retain some of the endearing technical accomplishments of the miniaturists, the same smooth handling, the delight in colourful pattern and beautiful objects of use. Such works were commissioned by the very illustrious or the very wealthy.

Another trend was towards the semi-popular version of the narrative scroll, illustrating the well-loved romances or else events in the life of some such canonized personage as Sugawara Michizane, who is the hero of the scroll described below. The technique is looser than that of the Tosa masters, at times even a little slovenly in the way that, say, Ōtsu-e and other forms of folk art are slovenly, and this particular trend ended, in one by-path, in the kind of scroll or album known as Nara-e. But, developed in another direction, something premonitory of Ukiyo-e evolved, and this is evident in certain passages, especially the Tenjin Pilgrimage scene of our second scroll, where the style is almost on the brink of Ukiyo-e.



CAT. NO. 2

2 THE TENJIN SHRINE SCROLLS

Two long *makimono*. Ink, colour and *gofun* on paper; each 10$\frac{3}{16}$ in. high; *c.* 1600–40

The scrolls are of a semi-narrative type, with text interspersed with colourful paintings of lively genre character. They deal with the origin of the Tenjin Shrine in Kyoto, and start with the life and fate of Tenjin (Sugawara Michizane) a ninth-century noble who rose to be First Minister, but was the object of jealousy of rivals at court, through whose machinations he was, without reason, banished. After his banishment and death, his troubled spirit returned to wreak vengeance on his betrayers, and the Emperor built a great Shrine to his memory, a Shrine which later became a focus of pilgrimage. The scenes in the two scrolls are briefly as follows:

Scroll 1: Scenes of the upbringing of Sugawara as a boy; a meeting with warrior and priest at the news of the banishment of Sugawara, now a grown man; scenes of the voyage by ship to the place of exile; prayers at a shrine, with a plum tree in blossom (a symbol always for Sugawara); a courtier blowing fire on a temple door by moonlight; the ensuing conflagration.

Scroll 2: Palace scene; landscape with priests and courtiers; two scenes of courtiers travelling with bullock-cart; prayers at the Shrine; prayers for a sick courtier; Imperial visit to the Shrine, with plum trees in flower; scene of contemporary Tenjin Shrine – commoners, priests, *samurai* and women in pilgrimage to pay homage to Tenjin, each individual named and his actual conversation recorded in many instances. (See illustration.)

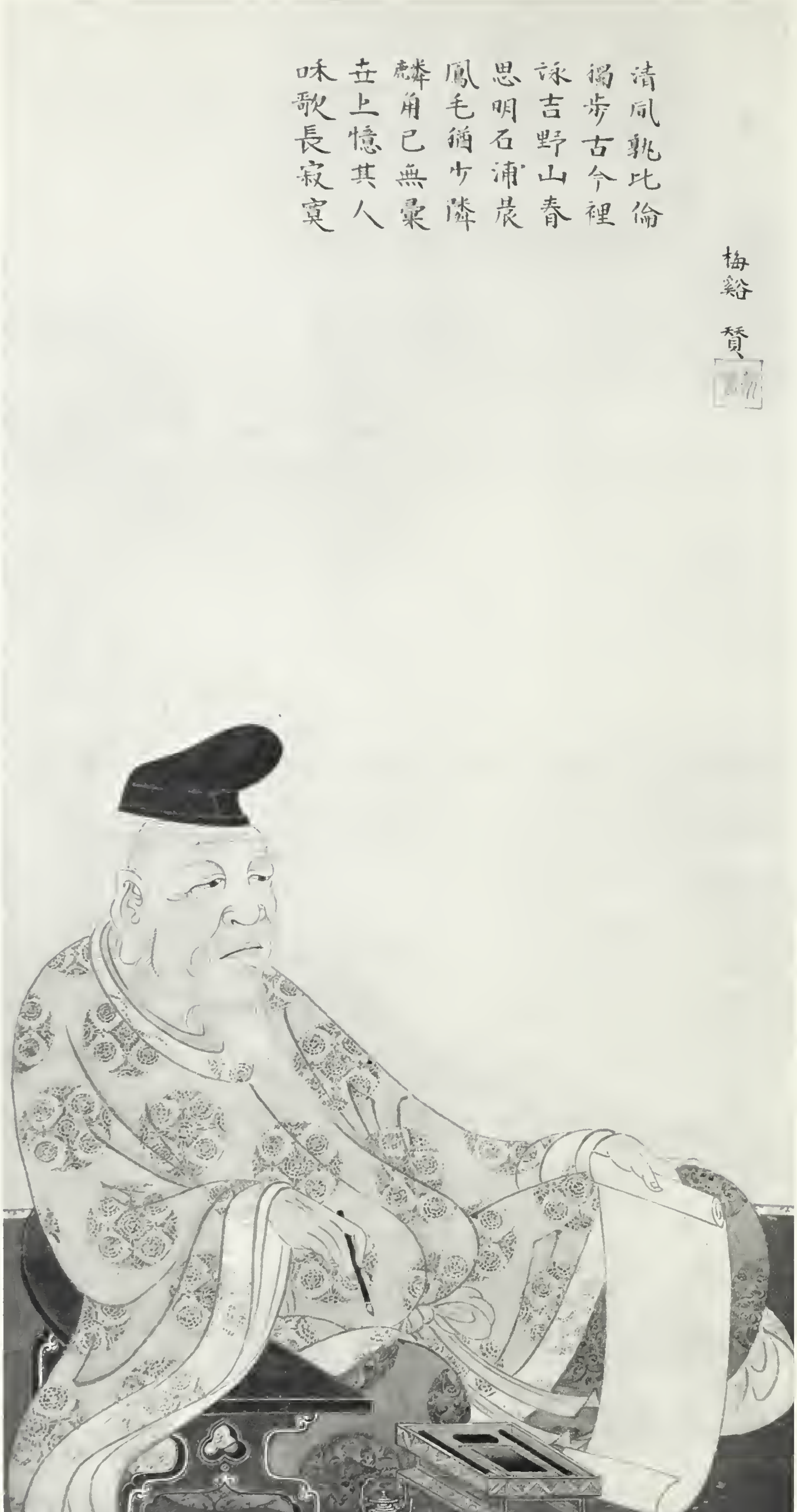
UNSIGNED.
PUBLISHED: Lane, *Masters of the Japanese Print*, p. 2.
ACC. 367.

IWASA MATABEI

(1578–1650)

It is only in comparatively recent years that, the accretion of legend and myth having been cut away, we have been able to appraise the true Matabei, even though he remains a shadowy figure and there is endless controversy concerning the works attributed to him. For some inexplicable reason – perhaps because of confusion with a character called Ōtsu no Matabei in one of Chikamatsu's plays, (though this amounted, of course, to a double confusion), – he was long regarded as the founder of the Ukiyo-e school. In fact, on one painting of more or less unchallenged authenticity, he claims his allegiance to the Tosa school, and although he modified this style so that certain paintings seem to have overtones of the same hedonism that appears more explicitly in the work of those contemporaries who clearly foreshadow the Ukiyo-e style, fundamentally he employs the Tosa technique, broadened to fulfil the demands of the generally large scale of his compositions.

Matabei was the son of a minor lord of Settsu Province who committed suicide in 1579 following defeat in war against Oda Nobunaga. The child was subsequently brought up in the Ishiyama Honganji at Osaka. Later, Matabei lived in Fukui, where he worked for Lord Matsudaira and other *daimyō*, and after 1634, he went to Edo. He painted sliding panels for the Tōshōgū Shrine, Kawagoe, between 1638 and 1640, and it was in an inscription dated 1640 at the back of these panels that Matabei proclaimed himself a pupil of the school of Tosa Mitsunobu. He used the *gō* Shōi and the Shōi seal is most frequently encountered on the paintings attributed to him.



清風孰比倫
獨步古今裡
詠吉野山春
思明石浦晨
鳳毛猶步隣
麟角已無彙
圭上憶其人
味歌長寂寞

梅谿　賛

CAT.NO.3

3 PORTRAIT OF THE POET KAKIMOTO NO HITOMARO

(Attributed to Matabei) *Kakemono.* Ink and colour on silk; 32¼×14½ in. *c.* 1640

The poet is seated resting an arm on a low table, and holding a brush in one hand and a scroll in the other. Apart from the flesh tint, there is the pale blue of the outer robe, the red of an undergarment at the neck, malachite green on the floor of the dais on which he is seated, and gold outlining of arm-rest and utensils. Above, a poem signed Baikei:

Who can be matched to the pure wind?
He walked alone in old times and again today,
He who composed poems about Mount Yoshino
And poems about Akashi beach.
It is as if the Phoenix stayed with us a little while,
Though the Kirin disappeared long ago.
For so long Japanese poetry was silent and alone.

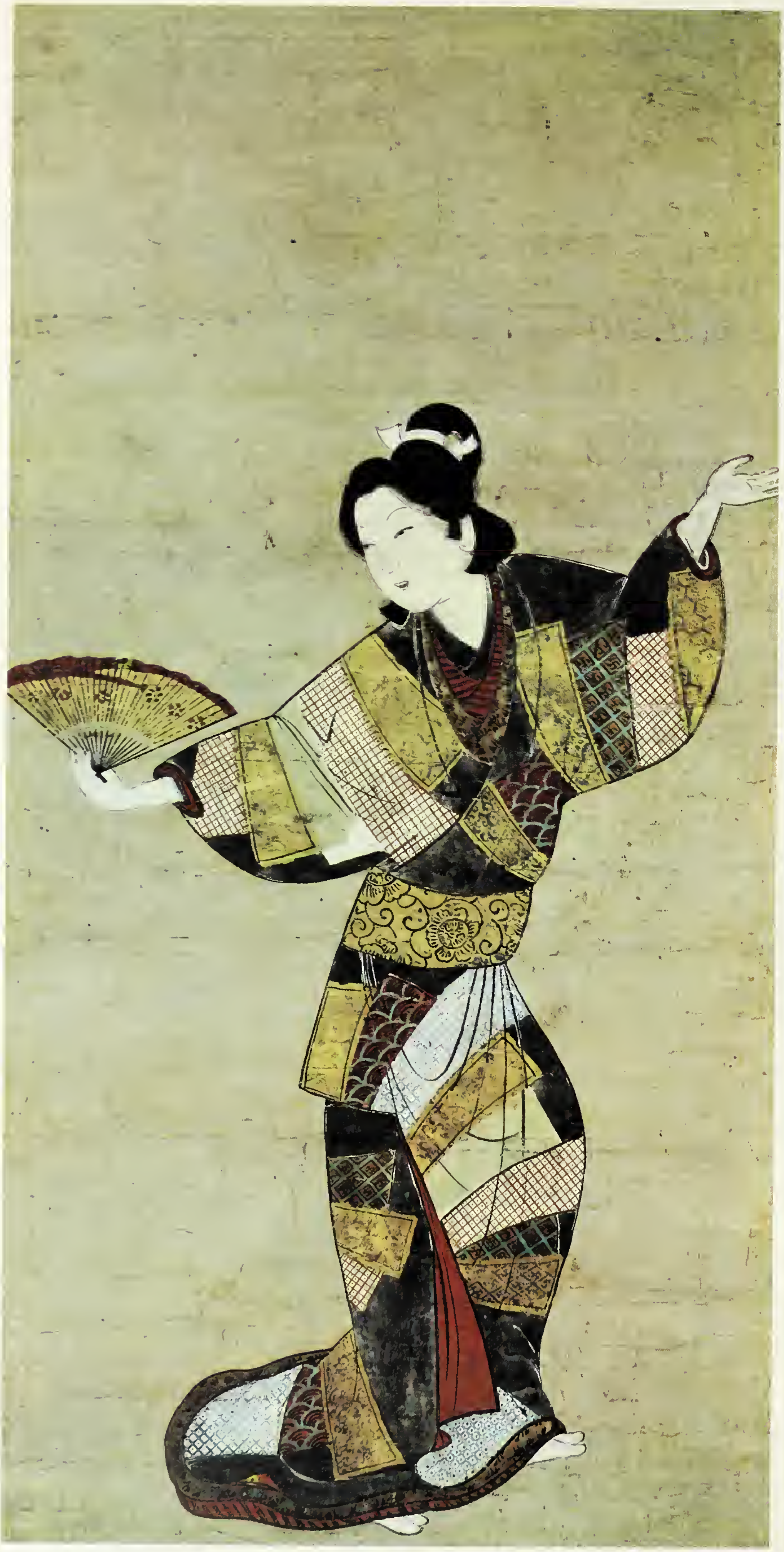
(The Phoenix and Kirin are considered to be auguries of especially happy times.)

UNSIGNED. SEAL: Shōi.
PUBLISHED: *Ukiyo-e Taisei*, vol. 1, fig. 64, no. 4, 1932.
EXHIBITED: Iwasa Matabei Paintings, Kyoto Museum, 1933. (The series of articles for this exhibition by Professor Doi includes a description in detail of this painting of Hitomaro); Research Institute, Tokyo, 1957. M.I.A., 1966.
FORMER COLLECTIONS: Hayashi Daigaku no Kami; Shimomura Kanzan.
ACC. 291.

Kakimoto no Hitomaru was a famous poet of the Nara period, and one of the most important of the group of thirty-six poets and poetesses, *Sanjū Rokkasen.* In earlier times it was the custom to worship superior personages who were considered to have become gods after death. Portraits of the dead were hung and devotees expressed their reverence by bowing before them. This ceremony was called *Eiku.* It is well known that an *Eiku* in honour of Hitomaru was frequently held at poetry meetings, since he was looked upon as the God of poetry. As a consequence, from late Heian times onward to the Edo period, a portrait of Hitomaru was one of the indispensable requirements of those noble families who celebrated the *Eiku.* It would be natural for Matabei to execute a painting of this kind for noble patrons, and, in fact, other paintings of the poet by Matabei can be cited (three are illustrated by Fujikake in *Ukiyo-e no Kenkyū*, vol. 1, 1943, figs. 59, 61 and 70).

Almost every painting ascribed to Matabei is contentious, and the present example is no exception. Stylistically and technically, the painting has features in common with the well-known painting of Hitomaro in the Tōshōgū collection, always accepted as by Matabei. Further, our painting is reputed to have been in the collection of the Hayashi Daigaku no Kami (Director of the Confucian Academy of the Tokugawa Shōguns). and Japanese experts confirm that the calligraphy of the poem points to a member of the Hayashi school, and to a date before the middle of the Edo period. 'Baikei' is assumed to be a *nom de plume* of a member of the Hayashi family.

The problem of evaluating Matabei's artistic output and separating from it the works of successors who claimed to belong to the Iwasa school – tackled to some extent by Professor Doi (*op. cit., supra*) – still remains largely unresolved, and until further research clarifies the issues the use of the term 'attributed to' is a synonym for *sub judice.*



CAT. NO. 4

UNKNOWN

4 GIRL DANCING WITH A FAN

Kakemono (perhaps a panel from a small screen). Ink, colour and *gofun*
on aged paper; 21¾×10⅞ in.; *c.* 1640–50

A girl dancing with a fan. She is wearing a *kimono* decorated with strips of figured gold and coloured patterns, and her fan has a design of dianthus on gold.

UNSIGNED.
EXHIBITED: M.I.A., 1966, no. 11.
ACC. 318

In the latter part of the Kanei era (say, 1630–43) screens painted with girl fan-dancers began to appear. The gorgeous colouring, the gold backgrounds, the rich clothes of the lovely young dancers were all redolent of the new spirit of open pleasure-seeking evident at this time, and, although the style of such paintings is still a very far cry from Ukiyo-e, it has elements that mark it out from former painting and which persist during the succeeding decades, to find a place in that final amalgam that can truly be called Ukiyo-e.

The best-known of these screens is that in the Kyoto Museum, three panels of which are illustrated in *Nikuhitsu Ukiyo-e*, vol. 1, pls. 467–7. Another, possibly the companion to the foregoing, is in the Fogg Art Museum (three panels are illustrated in Sherman E Lee, *Japanese Decorative Style*, Cleveland, 1961, p. 98); and another is the four-panel screen in the Ōtani Yonetarō collection, also illustrated in *Nikuhitsu Ukiyo-e* vol. 1, pl. 48.

Screens and other paintings of this order are almost invariably without signature or seal. One suggestion is that such works, perhaps considered somewhat suspect or tainted, were painted by artists who were well known and respected for more orthodox pictures, and did not wish to reveal their identity; another is that the patrons who commissioned such works forbade the artists to sign them.

Our painting, which is without a gold background, may possibly be a panel from a small screen. It may date a little later than the screens mentioned above, but is unlikely to be later than 1650.

EKUN FŪGAI

(1568–1654)

Ekun Fūgai was the first of the Neo-Zen painters of the seventeenth century and the direct inspiration of after-comers, such as Hakuin and Sengai, the best-known of the Zen painters of the Edo period. The earlier Zen artists were priests who occupied themselves with painting almost as a pastime, but among them arose masters of exceptional gifts, such as Chō Densu (1352–1431), Jōsetsu (early fifteenth century), Shūbun (first half of fifteenth century) and, above all, Sesshū (1420–1506). As Zen was a religion imported from China, it was natural for these artists to express themselves through an art greatly Chinese in character. The peace that came at the end of the sixteenth century, whilst beneficial on the whole to Japanese art, led also to a spiritual impoverishment, in which Zen and Zen art declined. It was left to an eccentric genius like Fūgai, and to the more orthodox priests, Takuan and Isshi, to bring about a revival.

As if in protest against the general materialism of the Tokugawa prosperity, and the very hedonism which was leading to forms of art that were to culminate in Ukiyo-e, Fūgai retired to a cave to live the life of a hermit, submitting himself to ever-increasing rigours of ascetisism, finally fixing the day of his death, closing himself up in his cave and dying on the appointed day. His paintings comply entirely with Seiroku Noma's analysis of the true Zen painting: 'As the essence of Zen painting was to discover the heart hidden beneath the superficial complexity of appearances, it rejected colour and confined itself to ink. As Zen had no time for reasoning, nor for facts, it tended towards an expression freed from every convention' (Introduction to the Catalogue of an exhibition, '*L'au-dela dans l'art Japonais*', Paris, 1963, which included several works by Fūgai).

5 DARUMA

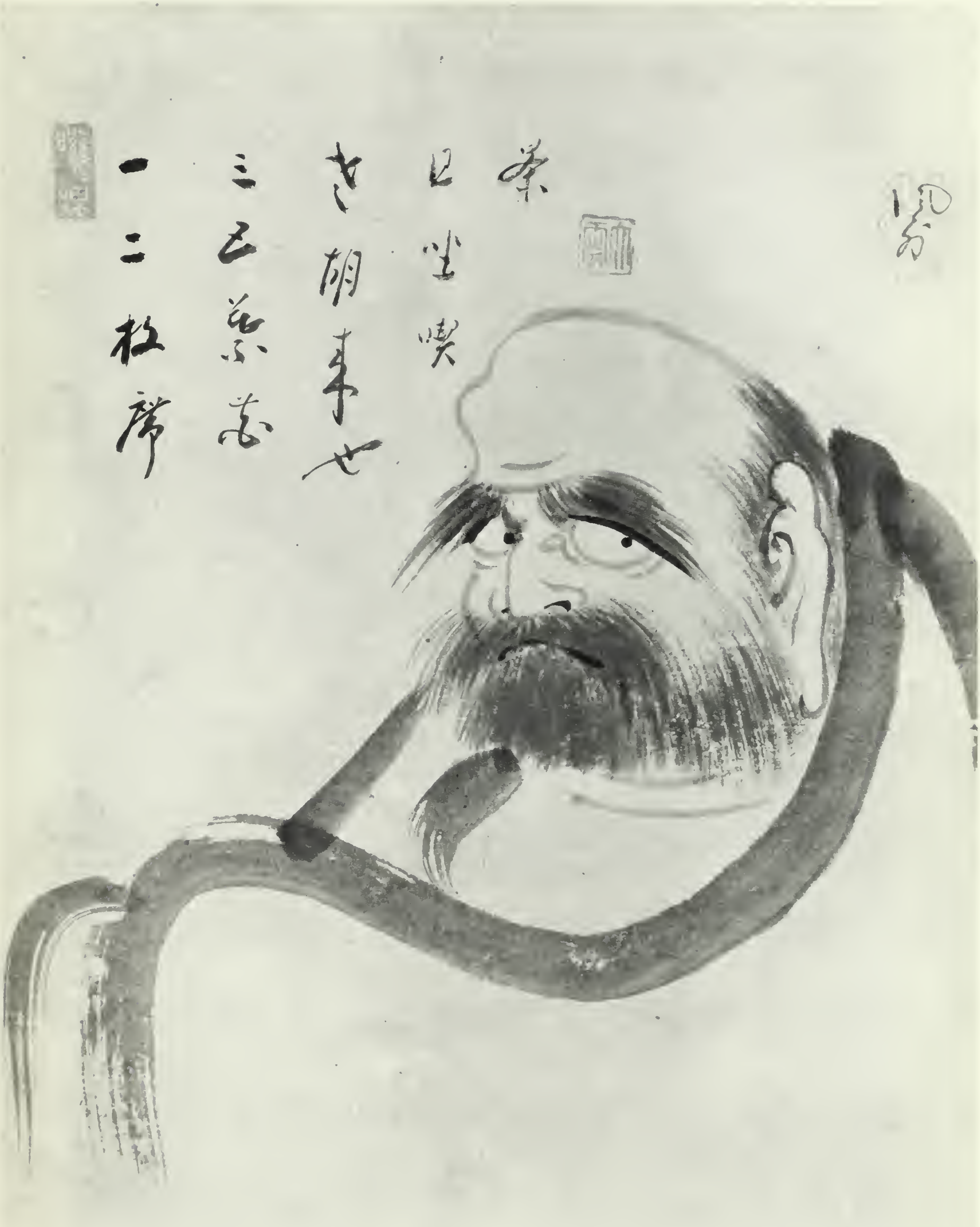
Kakemono. Ink on paper; 18×14 in.; *c.* 1645

A penetrating portrait of Daruma, the long-suffering founder of Zen Buddhism; head and shoulders only.

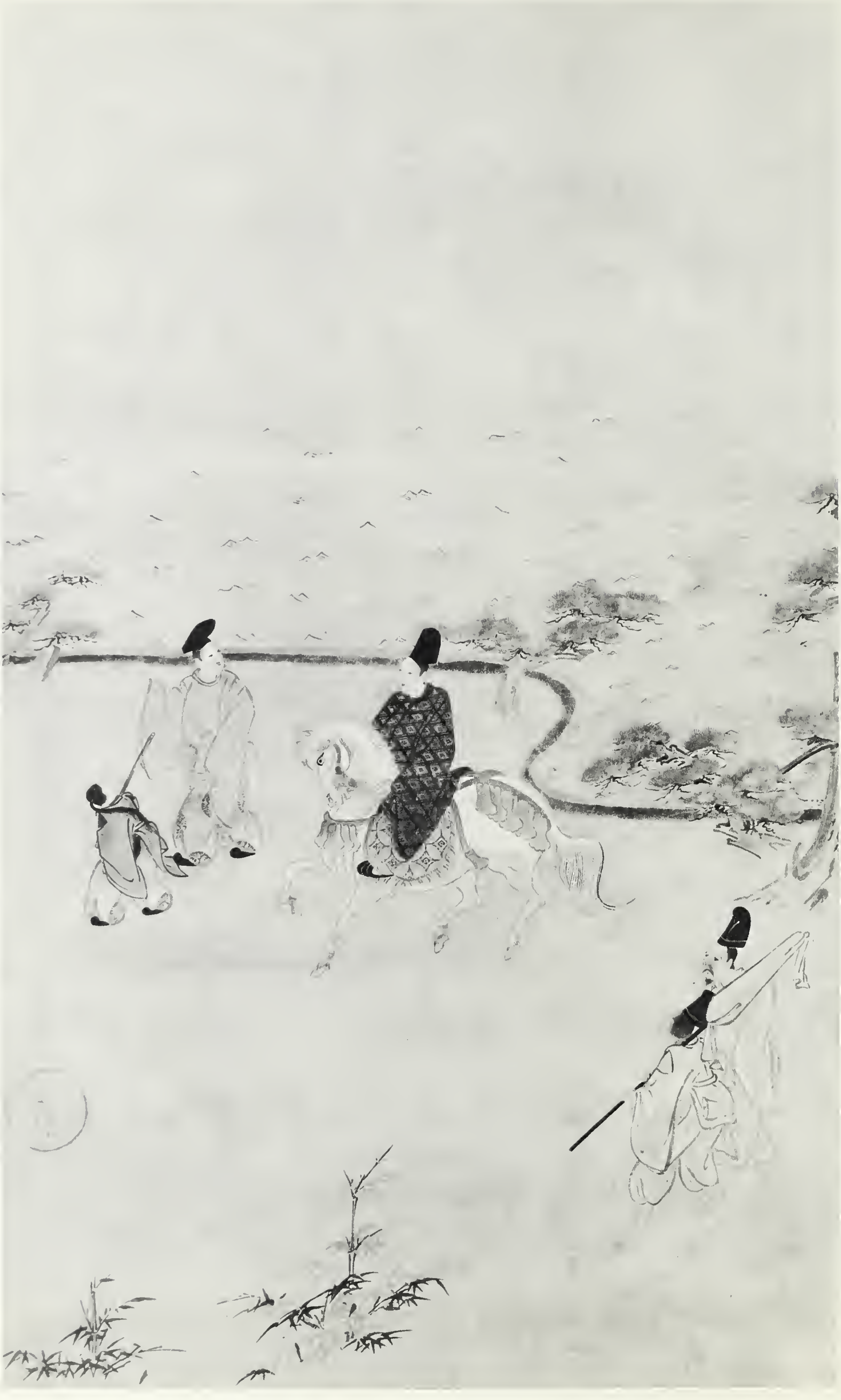
The verse is by another noted seventeenth century monk, Taiun.

SIGNED: Fūgai. *Jar-seal*: Fūgai.
ACC. 368.

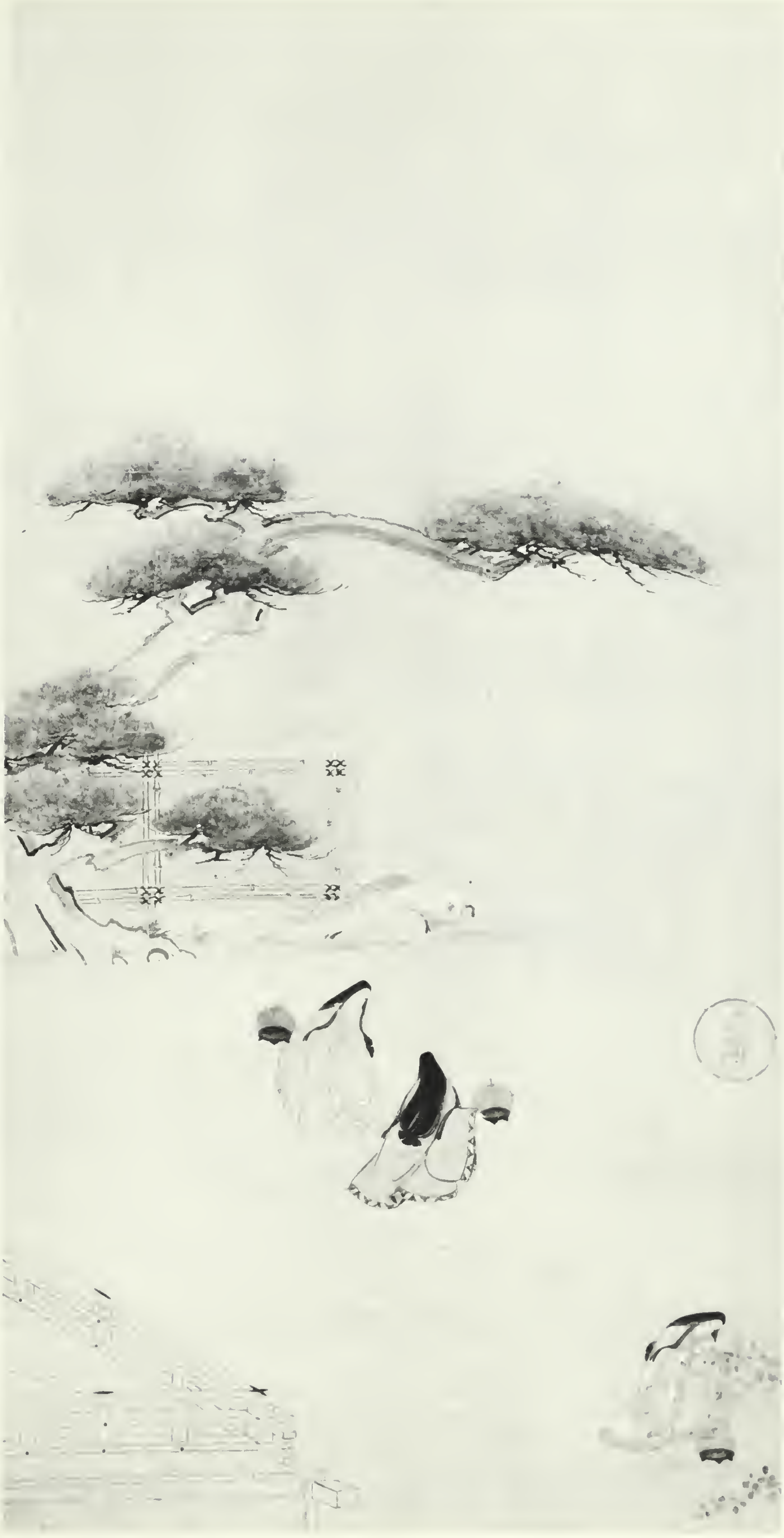
The box bears the authentification by a leading Japanese scholar of Japanese painting, Dr. Koichi Awakawa.



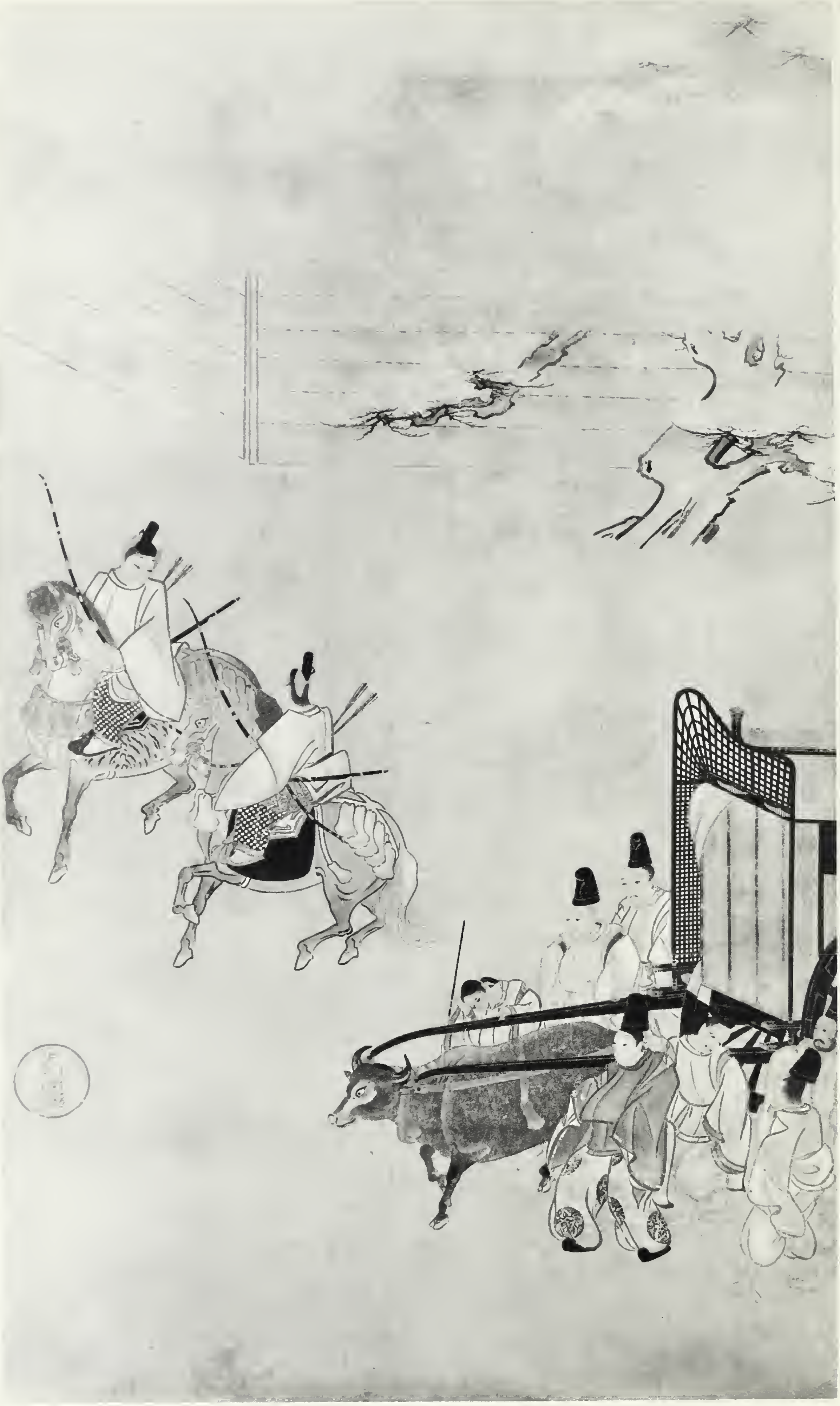
CAT. NO. 5



CAT. NO. 6 (*a*)



CAT. NO. 6 (*b*



CAT. NO. 6 (*c*)

TAKETSUGU

(Active Mid-seventeenth Century)

6 THREE PANELS ILLUSTRATING THE GENJI ROMANCE

Three panels, presumably from a screen, mounted as *kakemono*;
ink and colour on paper; diced gold in sky and foreground;
a and *c* 30½×18⅝ in., *b* 33¼×16¾ in.; Mid-seventeenth century

(*a*) A nobleman on horseback riding along the seashore, one of his retinue on foot turning and seeming to point out the way, a page carrying his sword, two retainers following, one with a banner over his shoulder. The colour is limited to the blue and white of the rider's coat, the red of the horse trappings, the gold floral design of the foot-retainer's clothes, the green of the pine trees, and the gold in the clouds. Probably intended to represent Genji on the desolate Suma shore.

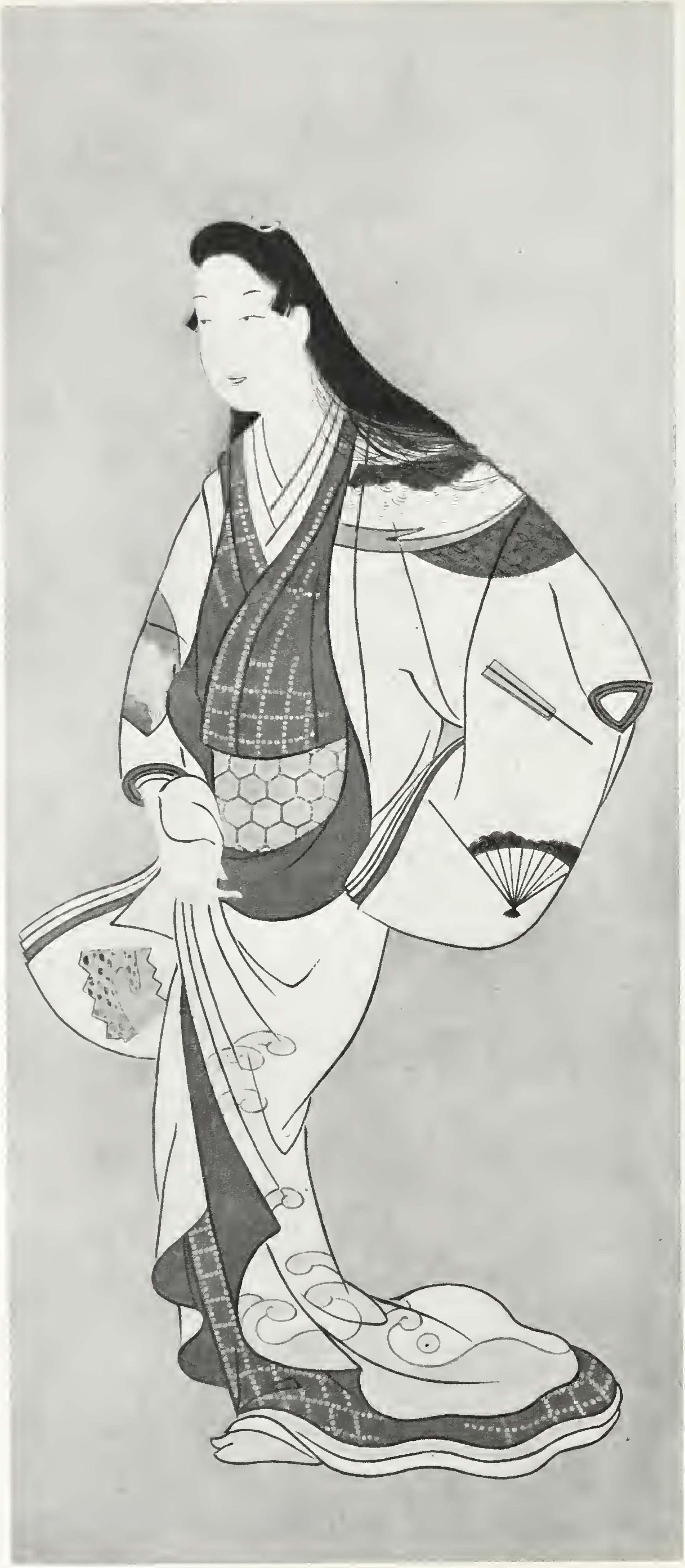
(*b*) Three noble-women in the dress and hairstyle of the Heian period are in a garden near to the balcony of a palace, each with a red cicada-cage, one of the women gathering an insect from a bush. This illustrates an episode in Chapter 28 of the Genji romance entitled *Nowake* or *The Great Storm*. After the storm, Genji dispatches his son Yugiri with a message to the Empress Akikonomi, and on his way Yugiri encounters a girl tripping into the garden to give the tame cicadas their morning sip of dew. Other ladies are also wandering among the flowerbeds searching for flowers that might have escaped the ravages of the storm.

(*c*) An ox-drawn *kuruma*, accompanied by seven retainers on foot, one of whom is wielding a stick, and ahead by two outriders of high rank, carrying long bows. There is faded red on the outer coat of the foreground figure in front of the ox, and also on the horse-trappings, and there is gold on the *kuruma* fittings and the rider's stirrups, as well as in the band across the faded green of the pines. This is less easy positively to identify in the Genji story, since descriptions of ceremonial progressions involving ox-drawn vehicles occur several times.

UNSIGNED. SEAL: Taketsugu.
PUBLISHED: M.I.A., 1966, Exhibition Catalogue, nos. 5, 6 and 7.
EXHIBITED: M.I.A., 1966, nos. 5, 6 and 7.
ACC. 327/9.

Three other similar paintings of Genji episodes by Taketsugu, presumably from the same screen, are in the Detroit Institute of Arts (ACC. 64, 51/3). They illustrate separate incidents clearly identifiable as from the Genji, but there is no apparent continuity from any one of the six panels to another. If they were dismounted from a screen, or possibly from two screens, the likelihood is that each panel formed a separate entity.

As to the artist, apart from his being mid-late seventeenth century, little is known. Although fundamentally Tosa in style, there is a certain bigness about the composition of these panels that suggest that Taketsugu was not wholly unaware of Sōtatsu, but the style is individual, and it is not possible to align the artist with any particular master or school.



CAT. NO. 7

UNKNOWN

7 BEAUTY IN A LOOSE *UCHIKAKE*

Kakemono. Ink, colour and *gofun* on paper; 46×19⅞ in.; *c.* 1660–70

Standing figure of a courtesan crooking her arm as she places her hand on her hip, and so giving a graceful fall to the *uchikake*, which she draws about her with her other hand.

UNSIGNED. SEALS: Ono and Tsūjo. These two seals appear at the bottom right-hand corner of the painting in a photograph of unknown date, but certainly prior to the '*Images du Temps qui Passe*' Exhibition in Paris in 1966, where this painting appeared and was described as without signature. Since the date of the photograph, the painting has been cleaned, and the seals have practically disappeared.

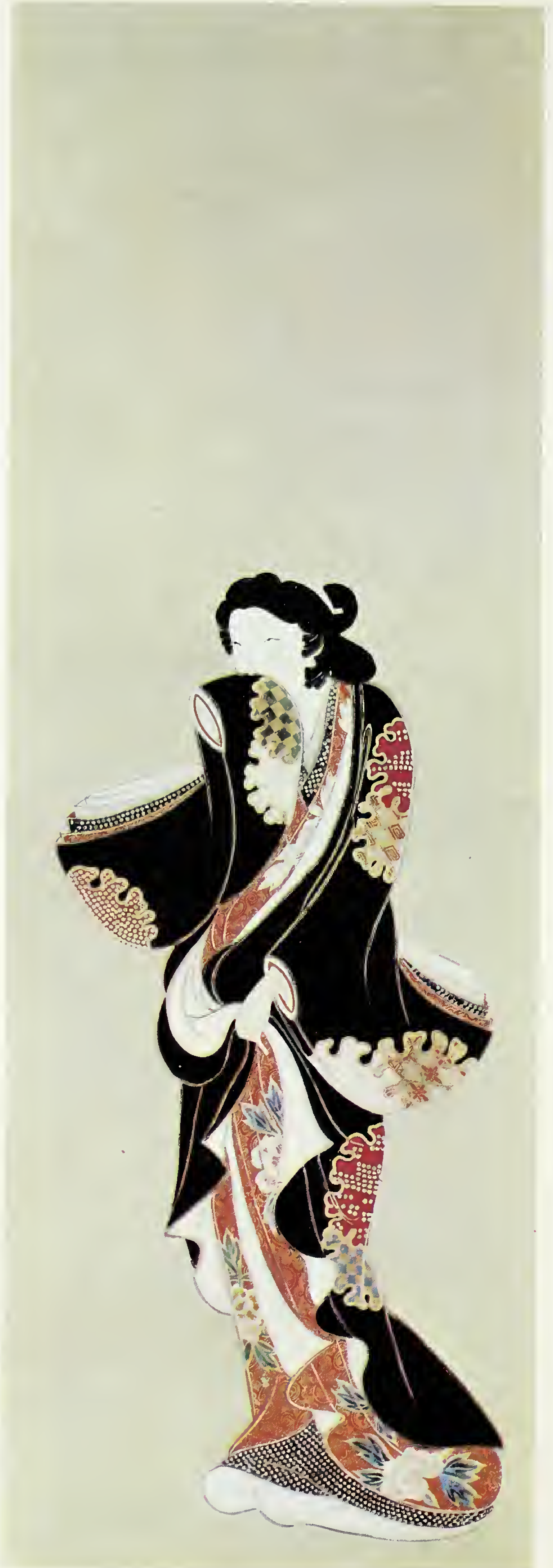
FORMER COLLECTIONS: Saga and Shōbei Kumita.

EXHIBITED: 'Images du Temps qui Passe', Palais du Louvre, Paris, 1966. (no. 16 in the Catalogue).

ACC. 391.

A painting of a beauty with a practically identical hair-style and with certain stylistic similarities is in the Tokyo National Museum (illustrated in *Nikuhitsu Ukiyo-e*, vol. 1, fig. 118) and dated there to the Kambun period (1661–72.) In the Catalogue of the '*Images du Temps qui Passe*' Exhibition this painting is dated 1670–80, and a suggestion of broadening in the treatment compared with the majority of Kambun paintings perhaps justifies a date nearer 1670 than 1660.

The Ono and Tsūjo seals are puzzling, and it has been suggested that they are those of a seventeenth-century woman painter. There is record of a woman painter in the early seventeenth century of similar name, but with the last character written differently (see *Koga Bikō*, p. 170), of whom little is known, and possibly this is the artist concerned.



CAT. NO. 8

UNKNOWN

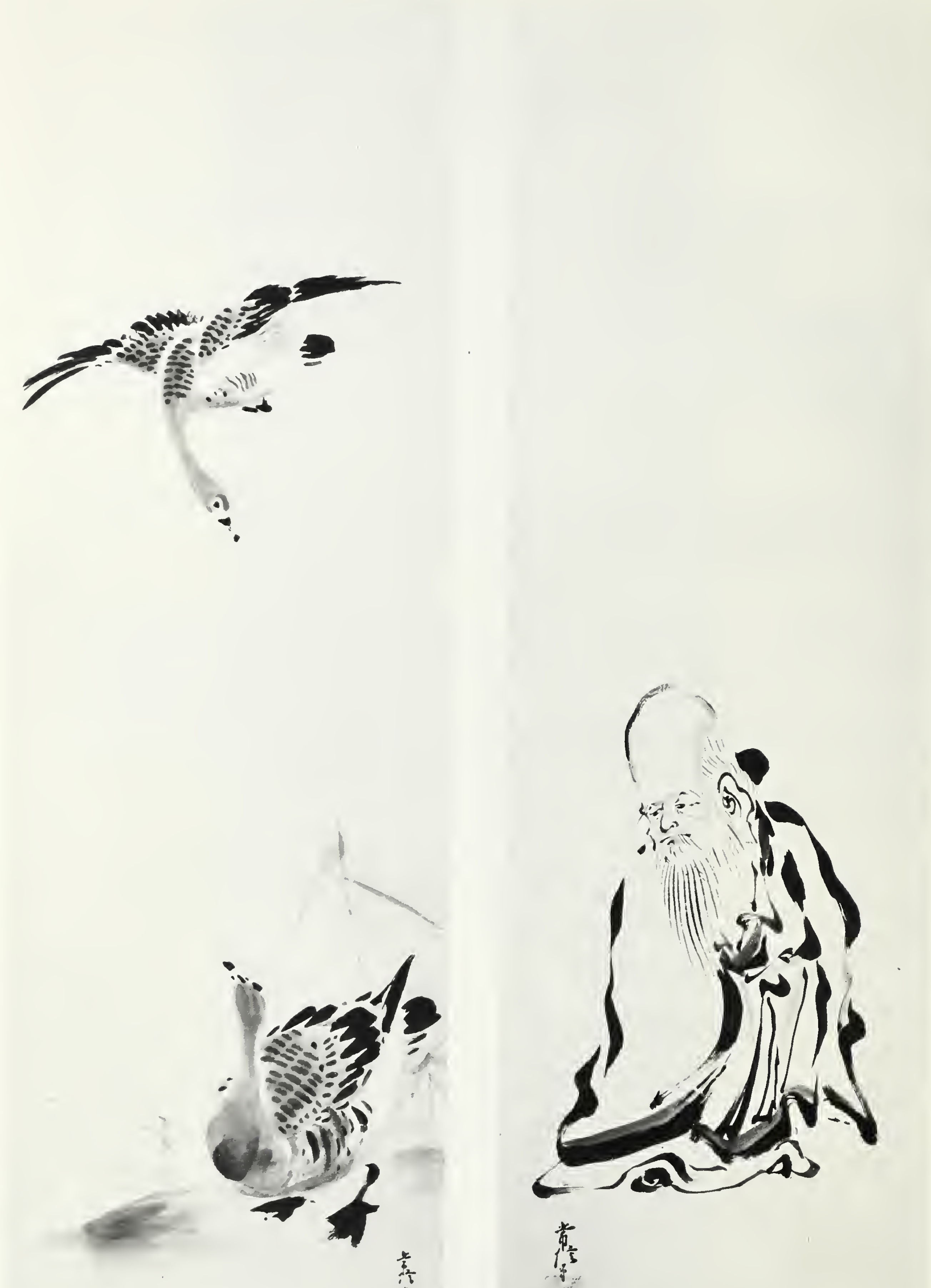
8 STANDING BEAUTY WITH SLEEVE TO HER MOUTH

Kakemono. Ink, colour and *gofun* on paper; 30¾×10⅜ in.; *c.* 1650–60

Standing figure of a courtesan, her right hand raised in her sleeve so as to cover her face, a recognized gesture of coquettish modesty, her left drawing her clothes about her. She is wearing an *uchikake* of figured black material superbly decorated with 'snow crystals' of various colours set in gold, and, beneath, layers of *kimono* in contrasting colours and patterns.

UNSIGNED.
EXHIBITED: '*Images du Temps qui Passe*' Palais du Louvre, Paris, 1966 (no. 11 in the Catalogue, fig. 11); Dallas, 1969. (no. 55 in the Catalogue, illustrated).
FORMER COLLECTION: Saga.
ACC. 359.

This magnificent painting is chronologically the second in a long series of *bijin-ga* in the collection (the first being the 'Girl Dancing with Fan,' p. 8), a type of painting that is one of the chief glories of Ukiyo-e, and of this collection. This 'Standing Beauty' has all the characteristics of the 'Kambun Beauty' of which the often-illustrated two vertical scrolls in the Ujiie collection may be accepted as the archetypes (illustrated in Narazaki, '*Masterworks of Ukiyo-e: Early Painting*', pl. 49–50). Our painting shares the same facial features, boldness of the *kimono* decorative motives, bright colour and clear, decisive draughtsmanship, and the same resultant powerful image and the convincing *mise en page*, as the beauties in the Ujiie Collection.



CAT. NOS. 9, 10

KANŌ TSUNENOBU

(1636–1713)

A study of the finer paintings of Tsunenobu provides a refutation of those who denigrate the Kanō school on the grounds of its academism and conventionalism. He was the true Kanō artist, but, in addition to the traditional skills of those who spent arduous years of apprenticeship in the school, he had a distinctive touch and great subtlety in his ink tones. His individualism emerges most strongly in minor ink paintings. The great screens painted by him, splendidly decorative though they may be, conform too closely to the traditional subjects and the accepted techniques to allow full scope to his personal qualities.

9

TWO GEESE

Kakemono. Ink on paper; 42¾×13½ in.; *c.* 1690

Two geese, one standing on a rushy bank and looking up at the other as it planes down, preparing to alight.

SIGNED: Tsunenobu hitsu. SEAL: Fujiwara (a similar seal was also used by Naonobu).
ACC. 288.

10

JURŌJIN

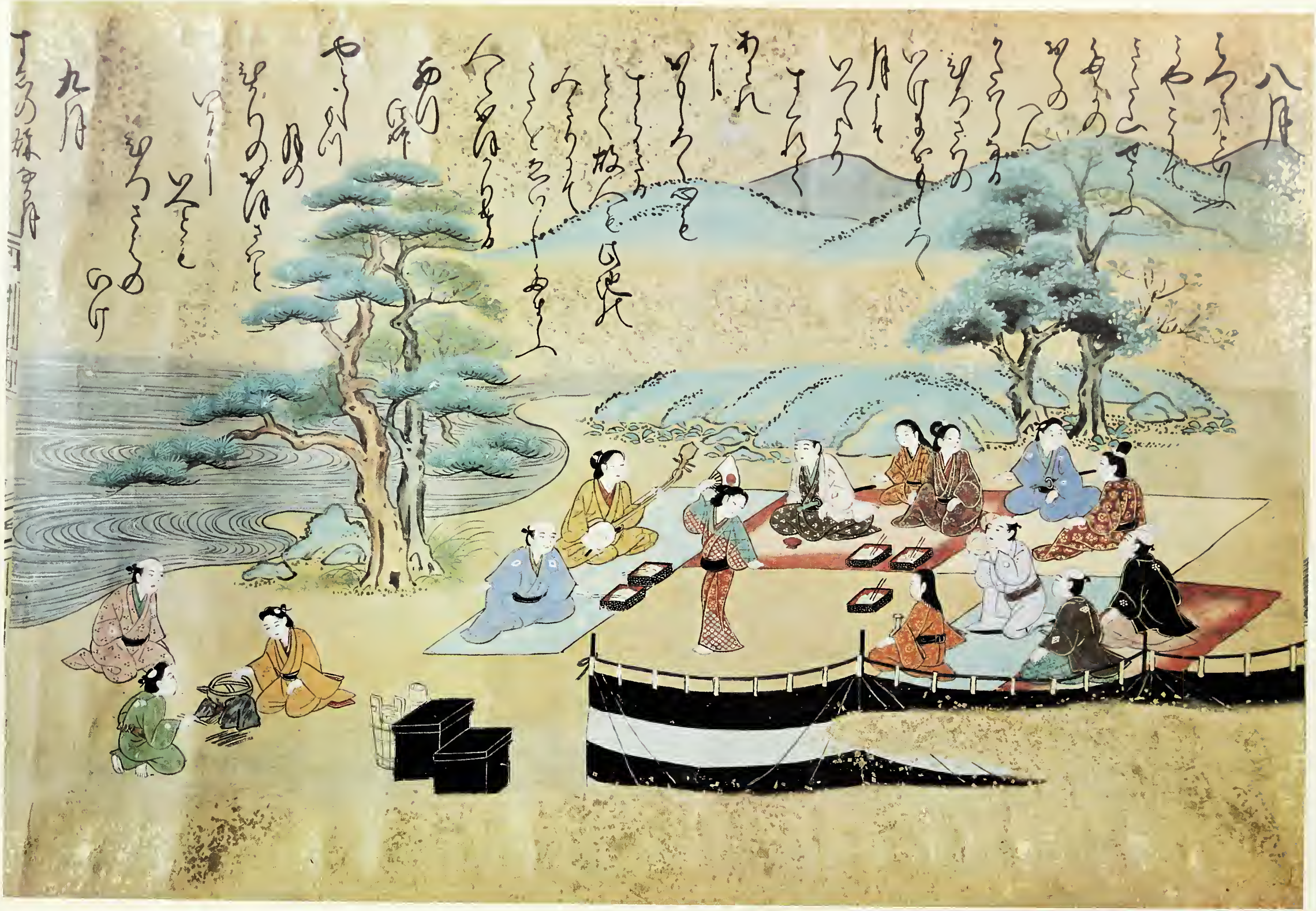
Kakemono. Ink on paper; 40¼×12⅛ in.; *c.* 1690–1700

Full-length figure of Jurōjin standing and looking downwards.

SIGNED: Tsunenobu hitsu. SEAL: Fujiwara Tsunenobu.
EXHIBITED: M.I.A., 1966, no. 10.
ACC. 297.

A fine example of Tsunenobu's skilful use of ink tone. The features and hair are sharply struck out, but the robe is formed with the manneristic calligraphic brush-strokes typical of Kanō technique. It is interesting to think of this as a style of painting existing side by side with the Ukiyo-e of Moronobu.

CAT. NO. 11



TOSA SCHOOL

11 EVENTS THROUGHOUT THE TWELVE MONTHS OF THE YEAR

Makimono. Ink, colour and *gofun* on paper; 9¾ in. high, with gold *suyari* (mist bands) top and bottom; *c.* 1700

A succession of twelve paintings representing events in the life of the people throughout the year, a typical *Nenjū Gyōji*, 'Events throughout the Year', always popular as a genre subject. Above each, with a heading giving the number of the month, is a brief description of the scene.

1st month: *Manzai* dancers on New Year's Day.
2nd month: Visit to the Imari Shrine, the *hatsu-uma* festival.
3rd month: A cock-fight at the time of the flowering cherry.
4th month: Picnic parties beneath flowering wistaria, with a view of a distant torrent, one group being entertained by a dancer.
5th month: The Boy's Festival.
6th month: The Gion Shrine Festival.
7th month: *Bon-odori*, 'The Dance for the Dead'.
8th month: Parties in the open for an autumn moon-watching entertained by a dancer. (See illustration).
9th month: Chrysanthemum Festival.
10th month: Pleasure-making among the autumn maples.
11th month: The Festival of the Day of the Rat.
12th month: End-of-the-year House-cleaning (*Susuhaki*).

UNSIGNED.
EXHIBITED: M.I.A., 1966; Dallas, 1969 (no. 66 in the Catalogue illustrated).
ACC. 324.

In the sixteenth and seventeenth centuries small paintings of this type, often with an accompanying text, were sometimes painted in scroll form by gifted noblemen and other dependents of the Court who needed to supplement their meagre incomes. An inscription by Muneshige Narazaki in the lid of the box for this painting can be translated: 'This hand-scroll represents the chief events of every month in Kyoto around Genroku (1688–1703). Although the artist is unknown, the painting is worthy of admiration by art-lovers'. Dated August 1962.

KUSUMI MORIKAGE

(Flourished Latter Part of the Seventeenth Century)

Morikage never wholly conformed to the dictates of the Kanō school, in which he received his training, and it is said that he was expelled from it and became an independent. Certainly, as Robert Paine wrote of this artist (*The Art and Architecture of Japan*, 1955, p. 107–8), 'The best work–that is, the most original–was often done by pupils who rebelled from the strict tenets of the Kanō training and were forced to found independent schools of their own. Such a painter was Kusumi Morikage, who was another pupil of Tanyū.'

Hardly any biographical data exists concerning this artist, apart from the fact that he worked for the *daimyō* of the province of Kaga. Perhaps this dearth of information is a reflection of his lack of popularity. He has the reputation of having pursued an ideal of purity and refinement at a period when such qualities were being discredited by the splendour and high living of the age. He is known to have been active in the Genroku era (1688–1703), but the dates of his birth and his death are not recorded.

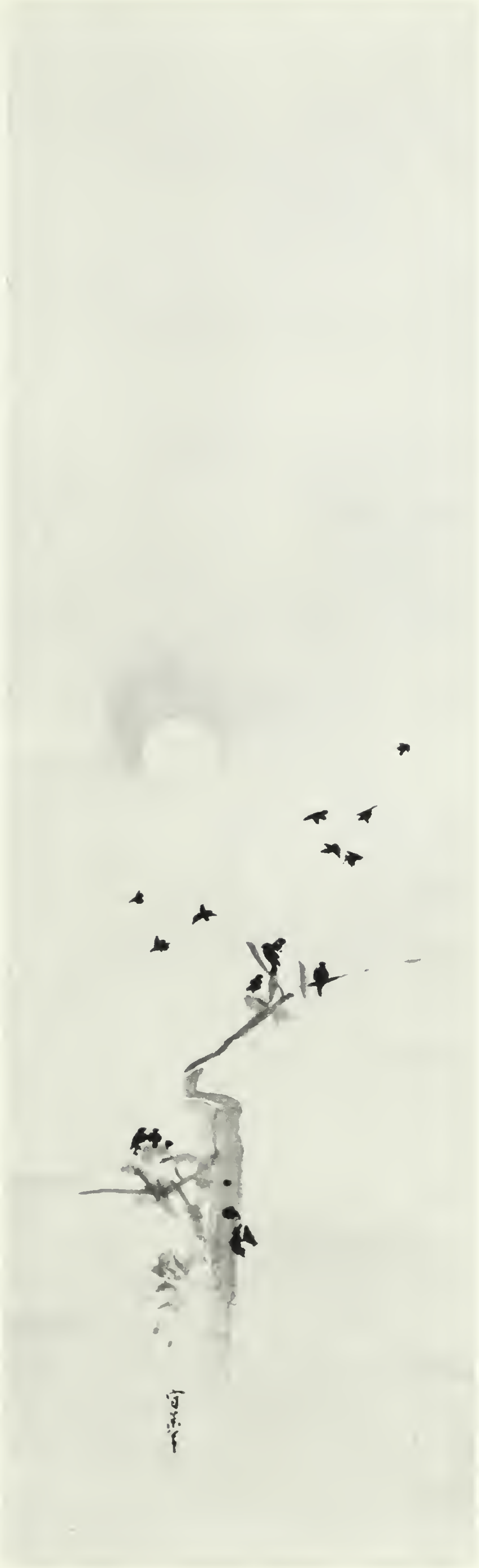
12

A FLOCK OF ROOKS

Kakemono. Ink on paper; 34¾ × 10⅜ in.; *c.* 1690–1700

A flock of rooks perched on or flying above a bare tree under a full moon.

SIGNED: Morikage hitsu. SEAL: Kusumi.
FORMER COLLECTIONS: Sumitomo; Oda.
ACC. 334.



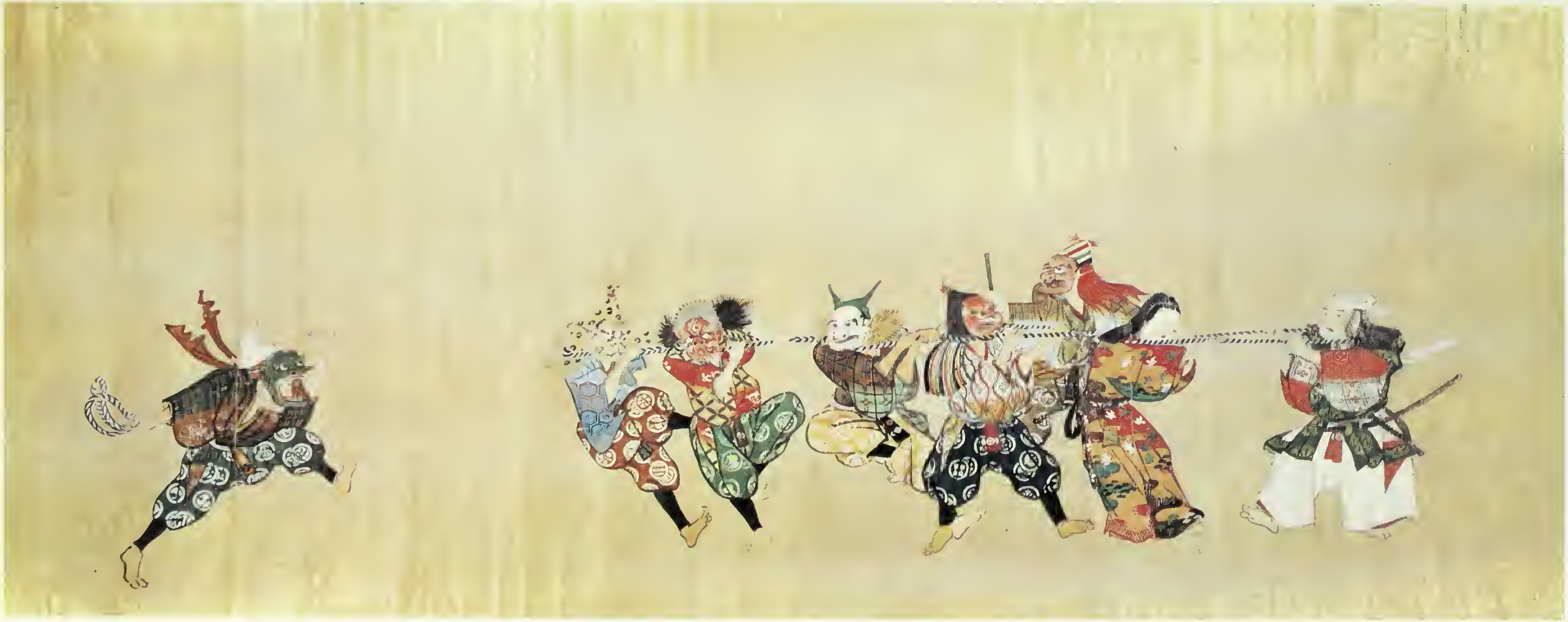
CAT. NO. 12

HANABUSA ITCHŌ

(1652–1724)

Hanabusa Itchō has always defied strict classification as an artist, and his shade must have some sardonic amusement at the way he is claimed for Kanō by one faction and for Ukiyo-e by another. He perfectly represents the phenomenon of an exceptional man with a Ukiyo-e mentality expressing himself through a Kanō medium. His upbringing under Kanō Yasunobu gave him the inescapable accent, or brush-line, of his class; but with him it was often adapted to subjects of genuinely genre interest. To this kind of painting, he gave all the colour and pageantry of a scroll by Moronobu (from whose paintings he must have learned a great deal), but with an animation and a freedom – the result partly of a more mobile, skipping line – that makes the Ukiyo-e master's scrolls seem almost static by comparison. That he in turn influenced later Ukiyo-e masters is beyond question.

The son of an Osaka physician, he moved with the family to Edo in 1666. His life spanned the period Genroku (1688–1703), and Itchō typified the gaiety and racy culture of that period. He was familiar with the Yoshiwara, but was also the friend of such poets as Bashō and Kikaku, as well of the wits, calligraphers and artists of his day. His high spirits led him into trouble with the authorities, and for satirizing the Shōgun he was exiled in 1698 to Miyake Island. It is said that one of his many art-names, Hokusō-Ō – the Old Man of the Northern Window – originated because it was through the northern window of his cottage in exile that he looked towards Edo. He was reprieved in 1709, and many of his finest paintings were executed after that date.



CAT. NO. 15 (FIRST SCROLL)

13

AN OWL PERCHED IN A TREE

Kakemono. Ink and slight colour on paper; 43¼×18⅝ in.; *c.* 1710

An owl sitting high up on the branch of a withered tree, the line of a river curving below.

SIGNED: Hanabusa Itchō: SEAL: Hanabusa Chō. There is some doubt about the reading of this seal, (cf. *Koga Bikō*, p. 1, 955, centre right). The same seal appears on the painting referred to above, no. 26 in the '*Images du Temps qui Passe*' Exhibition. In the Catalogue to that exhibition it is read 'Nobu Kata', but that reading does not seem justified, and the first seal character is almost certainly intended for Hanabusa.

ACC. 335.

The style of this painting is far more strongly Kanō than the *kyōgen* scrolls (no. 15), and relies on transparent ink washes in contrast to the more opaque pigments of the scrolls.

14

HEAD OF AN OLD MAN

Drawing, mounted on board. Ink on paper, 15½×10 3/16 in.; *c.* 1720

Head of an old man. 'The piercing look beneath the heavy eyelids tells the intense life of an old man. With powerful drawing and great economy of line, Itchō succeeds in suggesting the contrast between the sadness of the time-worn face and the unwavering presence of the spirit' (Janette Ostier, *op. cit.*, *infra*).

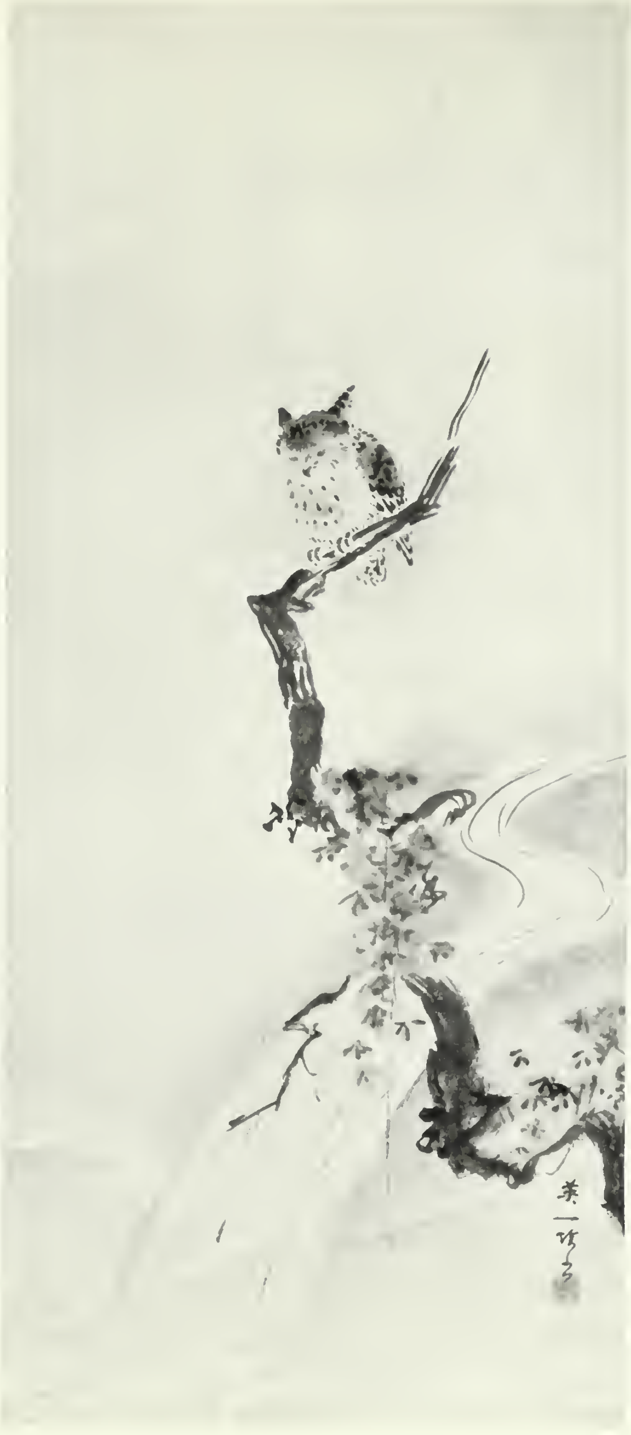
UNSIGNED.

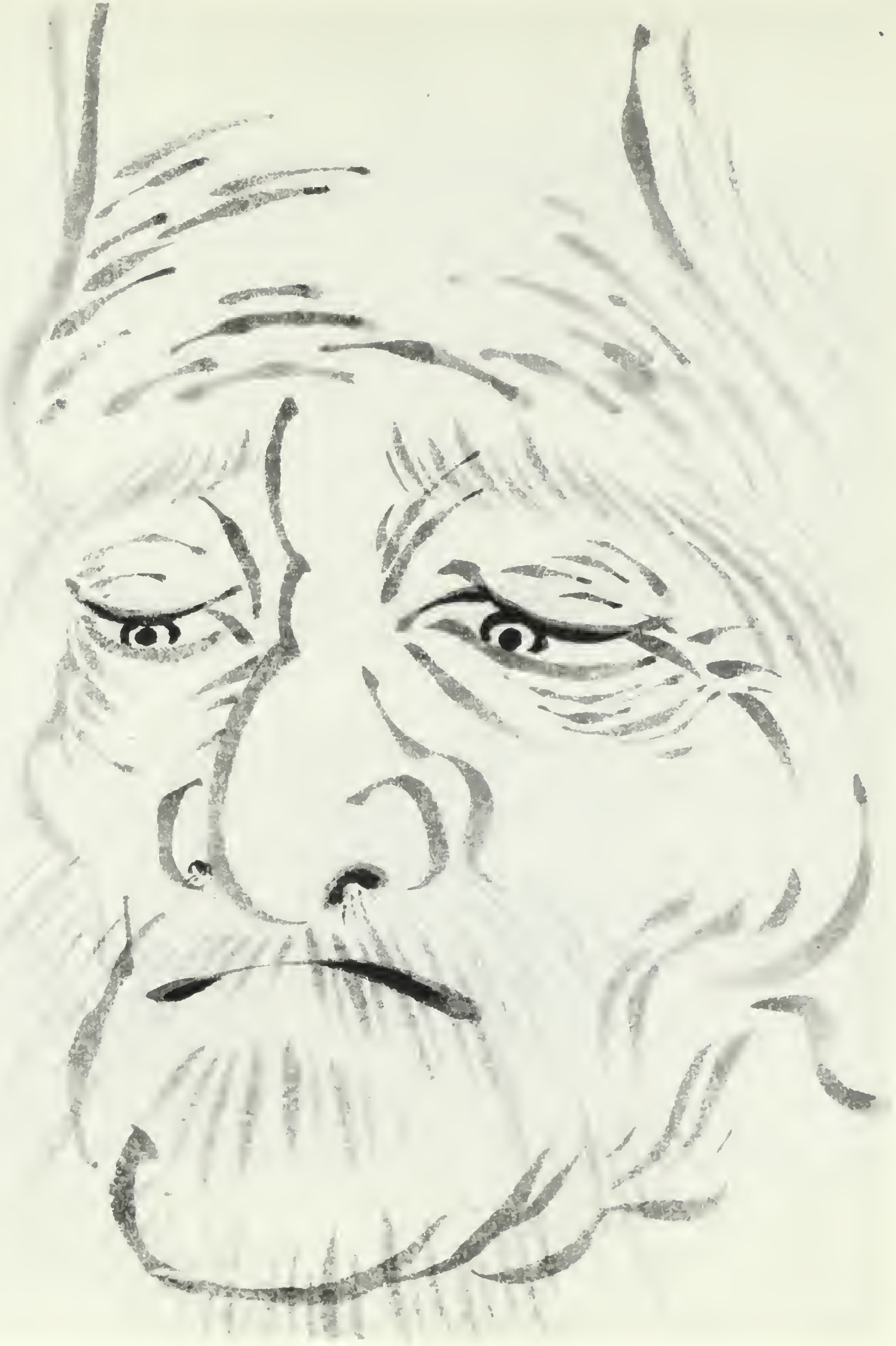
EXHIBITED: Galerie Janette Ostier, Paris, December 1964/January 1965, Exhibition of Drawings of Hanabusa Itchō, no. 1, pl. 1, in the Catalogue, with an Introduction by Janette Ostier; M.I.A., 1966, no. 13.

ACC. 347.

This drawing comes from a collection preserved in the artist's family and dating from the time when he used the *gō* Suisa-Ō, 'The Old Man in the Coat of Green Straw'. In a note dated 1813 accompanying this collection of drawings, the writer Nampō records that they were the property of the artist's wife. There seems little doubt that they belong to the last period of the artist's life, and came into his wife's possession on his death.

CAT. NOS. 13, 14





15 SCENES FROM KYŌGEN (COMIC PLAYS)

Makimono: two scrolls. Ink, colour and *gofun* on paper, fine gold clouds top and bottom, and silver and gold added for details; 13¼ in. high; *c.* 1710

Each scroll gives a scene from eleven different *kyōgen*, elaborately painted with meticulous attention to detail of clothing and props, yet the figures given lively movement and much humour.

The Kyōgen were the farces that gave light relief in the intervals between Nō dramas. As many as eleven would be performed in a single day, and each of the two scrolls depicts a scene from a complete day's repertoire of *Kyōgen*, the titles of which are as follows:

FIRST SCROLL

1. Ebisu and Bishamon
2. Utsubo saru
3. Shuron
4. Asahina
5. Biku sada
6. Kaki yamabushi
7. Hanako
8. Tsuen
9. Kubihiki (see illustration)
10. Uri nusubito
11. Hige yagura.

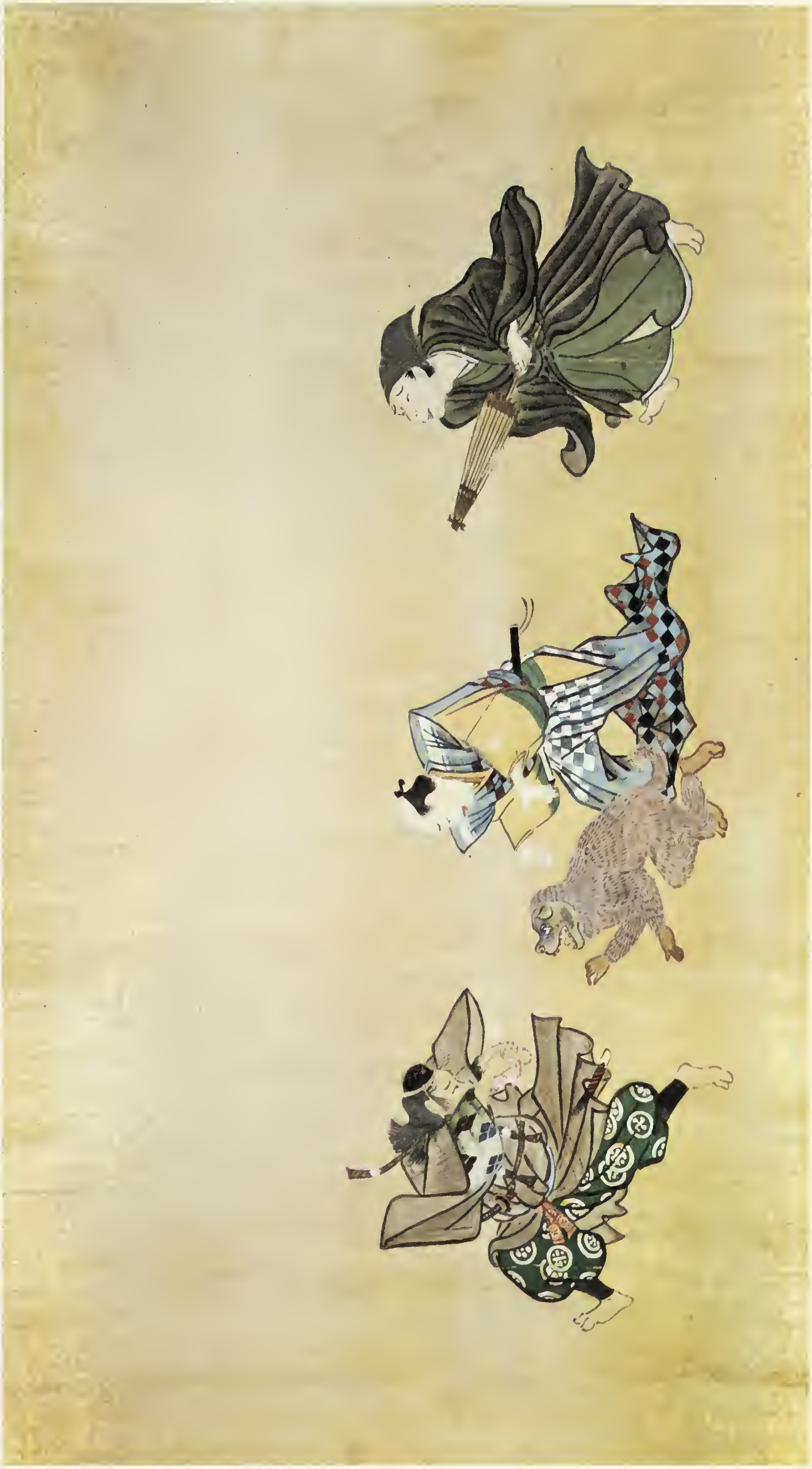
SECOND SCROLL

1. Suehiro gari
2. Suminuri
3. Akubo
4. Yoneichi
5. Makura mono kurui
6. Yao.
7. Tsuri gitsune
8. Shido Hogaku
9. Ukon sakon
10. Inu yamabushi (see illustration)
11. Senji mono.

SCROLL 1 IS SIGNED Hanabusa Itchō *kinsho* (written with reverence).
SEALS: Hokusō-Ō and Nobuka (Shinkō).
SCROLL 2 IS SIGNED Hanabusa Itchō *kinzu* (painted with reverence).
SEALS: Itsu Chū-ten and Nobuka (Shinkō).
EXHIBITED: M.I.A., 1961 and 1966 (no. 9); Ithaca, 1966, (no. 26 in the Catalogue); Dallas, 1969, (no. 67 in the Catalogue, detail illustrated).
FORMER COLLECTIONS: Naitō and Otsuki Tōya.
ACC. 260/1.

The scrolls have a close resemblance in style to the *kakemono* by Itchō of a girl dancer and an orchestra of three men exhibited at the '*Images du Temps qui Passe*' Exhibition in Paris, 1966, no. 26 in the Catalogue. The date given for that painting is about 1715.

In a letter to Kohitsu Ryōshin, whose authentification accompanies these paintings, Yamamoto Tōjirō Noroshige, the 4th Master *Kyōgen* Player of the Okura school, writes: Upon looking over Hanabusa Itchō's *kyōgen* scrolls, I am convinced that Itchō made the pictures directly from the stage when the *kyōgen* were performed in the style of the Okura school. It is interesting to know that the two scrolls each with eleven acts represent a full day's programme. They are also very important pictures as historical data showing the *kyōgen* being played in the style of the Okura school.



CAT. NO. 15 (SECOND SCROLL)

HISHIKAWA MORONOBU

(Died 1694)

Though not the first Ukiyo-e artist, Moronobu brought about the ultimate consolidation of a style that had been inherent in the work of a diversity of artists during the previous century. He came at a crucial stage in the evolution of the style, and by his own genius and influence established it and gave it a permanent and recognized place among the schools of Japanese painting, albeit a lowly place in the eyes of his countryman because it purveyed low-life genre.

Born at Hoda, on the far side of the Bay from Edo, Moronobu began his career as an assistant to his father, an embroiderer. Later, he seems to have had instruction as a painter in both the Kanō and Tosa styles, and then came strongly under the influence of certain anonymous Kyoto book-illustrators whose erotic prints, issued in book form during the Sixties, had a decisive part in the final moulding of Moronobu's Ukiyo-e style.

Moronobu's first book illustrations appeared in the early 1670s, and designs for wood-block prints in picture-book (*ehon*) or album form occupied him continuously from then on until his death. Some of these prints are among the master-pieces of Ukiyo-e. His paintings are thought to belong to a relatively late part of his career, though this may be due to the fact that earlier works have not been preserved. His output was considerable, in screen, *makimono*, and *kakemono* forms, and in these paintings, as in designs for printed work, he set a style that became a model for his immediate pupils, and through them for practically every artist of the school for the next two centuries.

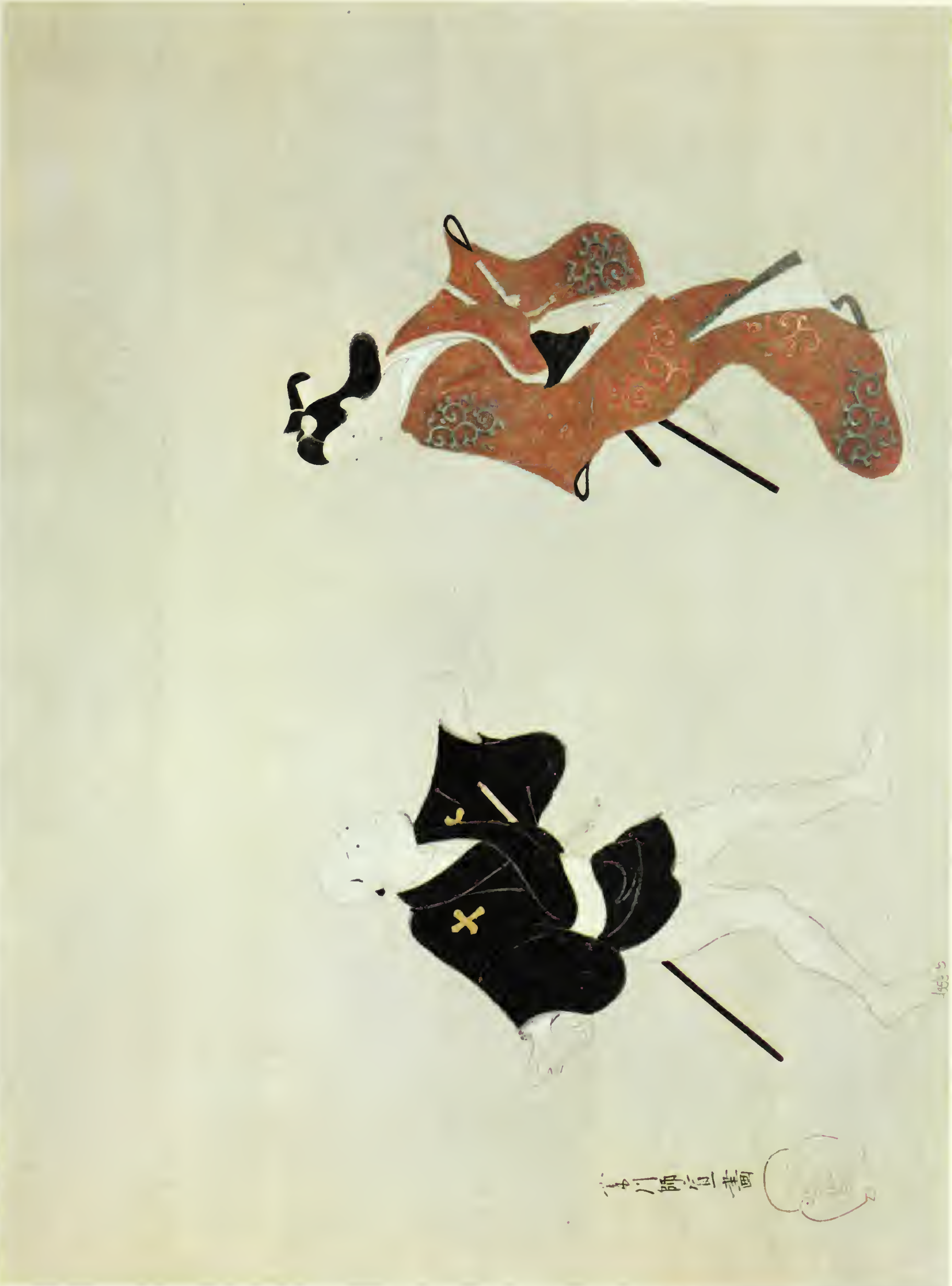
16

SAMURAI AND SERVANT

Kakemono. Ink and colour on paper; 14⅞×20 in.; *c.* 1690

A young *wakashū*, or fop, with the two swords of a *samurai*, followed by a servant who is carrying a sandal in one hand. Possibly there is some allusion, in *mitate* form, to the well-known story of Chōryō and Kōsekikō. Chōryō, or, to give him his Chinese name, Chang Liang, was one of the three Heroes of the Han Dynasty, and the story is that, picking up a shoe which had fallen in a river, he handed it to the owner, an old man who proved to be Hwang She Kung (Kōsekikō), a sage, who presented Chang Liang with a manuscript, saying, 'He who studies this book shall become a king's preceptor.'

UNSIGNED. SEAL: Moronobu.
EXHIBITED: M.I.A., 1961 (no. 1), and M.I.A., 1966 (no. 9).
ACC. 255.



CAT. NO. 16

17 STANDING WOMAN

Kakemono. Ink, colour and *gofun* on paper; 33¼×5⅞ in.; *c.* 1690

Young woman standing in a pose we have already seen in the Kambun beauties by anonymous artists, and which became almost a stock pose in the *bijin-ga* of later artists. The girl is walking with diffident, sidling steps, toes turned slightly in and steps made short by the *kimono* wrapped around her legs, one hand invariably being engaged in holding the *kimono* in at the waist, the other holding a fan, or, as in this painting, hiding a smile. A poem above signed Senjakusai.

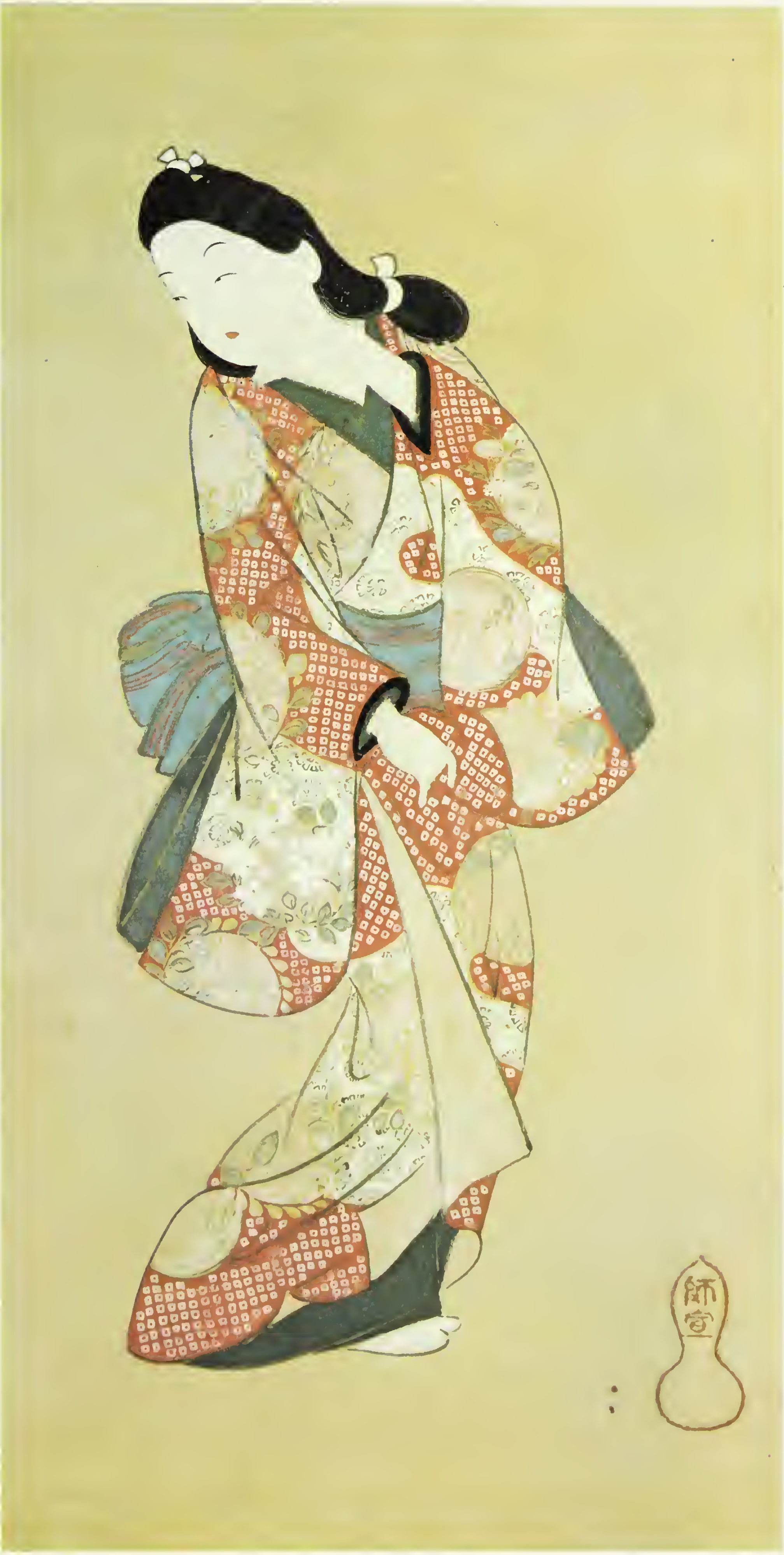
UNSIGNED. SEAL: Moronobu.
EXHIBITED: M.I.A., 1961, no. 3. Ithaca, 1966, no. 12.
ACC. 224.

The Ithaca Catalogue notes:

'This charming painting of a young woman is somewhat unusual for Ukiyo-e painting in the small, intimate size and the narrow format, which reminds us of the shape of the famous wood-block pillar prints of later times. The girl, however, captures the beautiful air of gentleness and gracefulness associated with the great master and founder of ukiyo-e painting and prints in Japan.'

The inscription by Senjakusai adds a touch of vinegar to that rather cloying impression: it implies that the painting is a takeoff of a Chinese orang-outang who speaks well, but is still an ape. Cosmetics may not speak too well, but they fascinate people.

CAT. NO. 17



CAT. NO. 17 (DETAIL)

UNKNOWN

18 STROLLING COURTESAN WITH ATTENDANTS

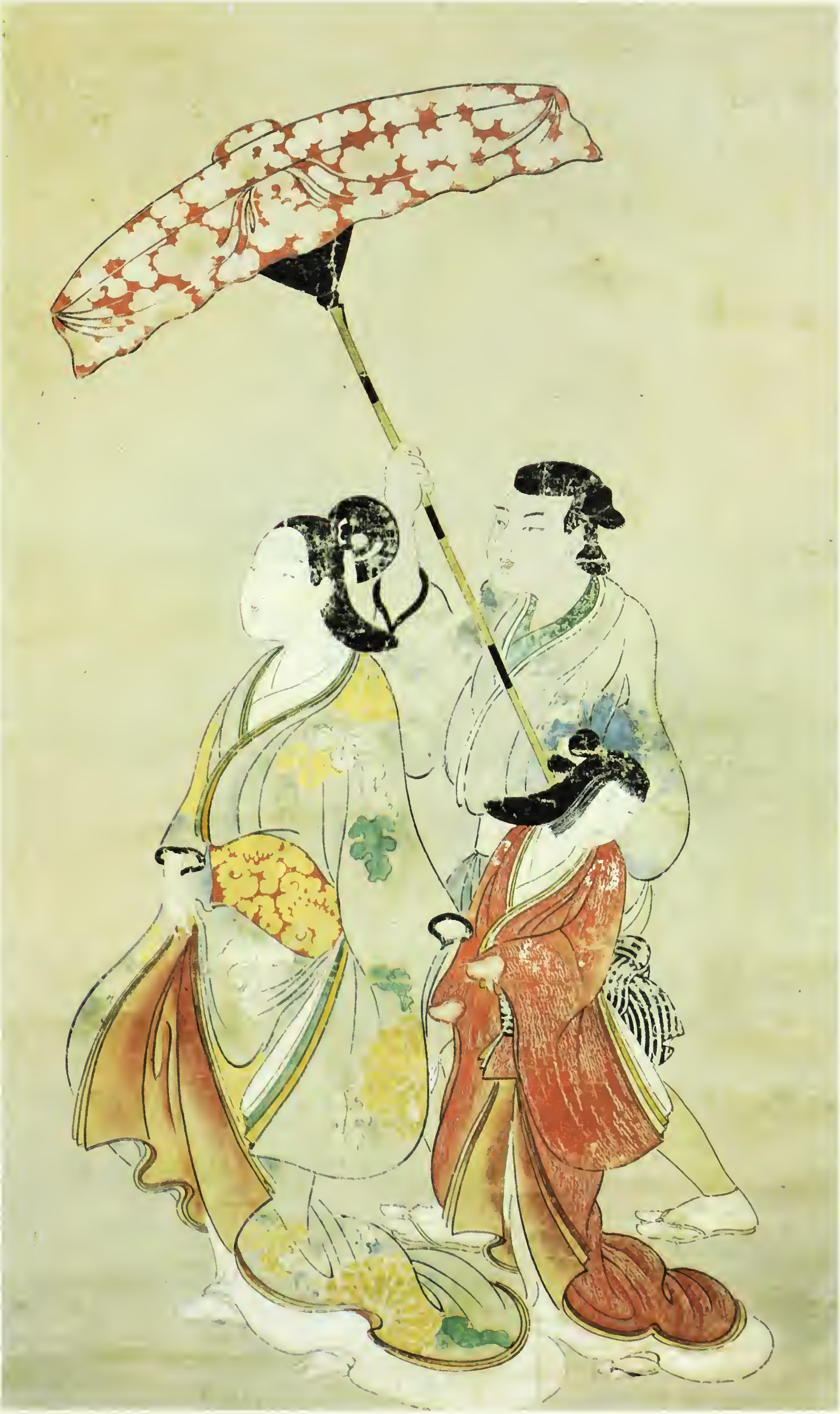
Kakemono. Ink, colour and *gofun* on paper; 21¾×13 in.; *c.* 1695

A courtesan strolling under an umbrella held by a male servant, whose clumsy hands and feet mark him as a menial; a *kamuro*, in pretty, gold-ribbed red *kimono*, walks at their side.

UNSIGNED.
ACC. 248.

This stylish painting is difficult to place. Although dating from the last decade of the seventeenth century, it is not particularly Moronobu-influenced, the individualistic treatment of the features–especially the curious double eyebrow of the girls and the hairy eyebrows of the man–pointing back to a much earlier style.

Dr. Stern suggests the artist Suiō (see nos. 33/34), and it could conceivably be an early work of that little-known master, or else of an artist from whom Suiō received his training. It is perhaps more than coincidence that the rather unusual gold ribbing of the *kamuro's kimono* is echoed in the signed Suiō painting in this collection (no. 34.)



CAT. NO. 18

HISHIKAWA SCHOOL

Moronobu had a number of direct pupils, such as Moroshige and Morofusa, whose work, naturally, has recognizable affinities to the master's and who sometimes signed their paintings. Other painters, not actually pupils, also acquired the manner and technique that was proving so popular in Genroku, and, in many instances, it is not possible to allocate their paintings to specific artists. 'Hishikawa school' is a term used to include such nameless artists, whether actually enrolled in Moronobu's school or not.

19 COURTESAN AND ATTENDANTS

Kakemono. Ink and colour on silk; 16×23½ in.; *c.* 1695

A courtesan in a black *kimono* edged with red and patterned with white vine-leaves and grapes is walking left, followed by two plainly-clad servants, a young *kamuro* and a slightly older *shinzō*. The 'processional' composition and the format suggest that this may possibly be a section of a longer, *makimono*, painting.

UNSIGNED.
ACC. 269.

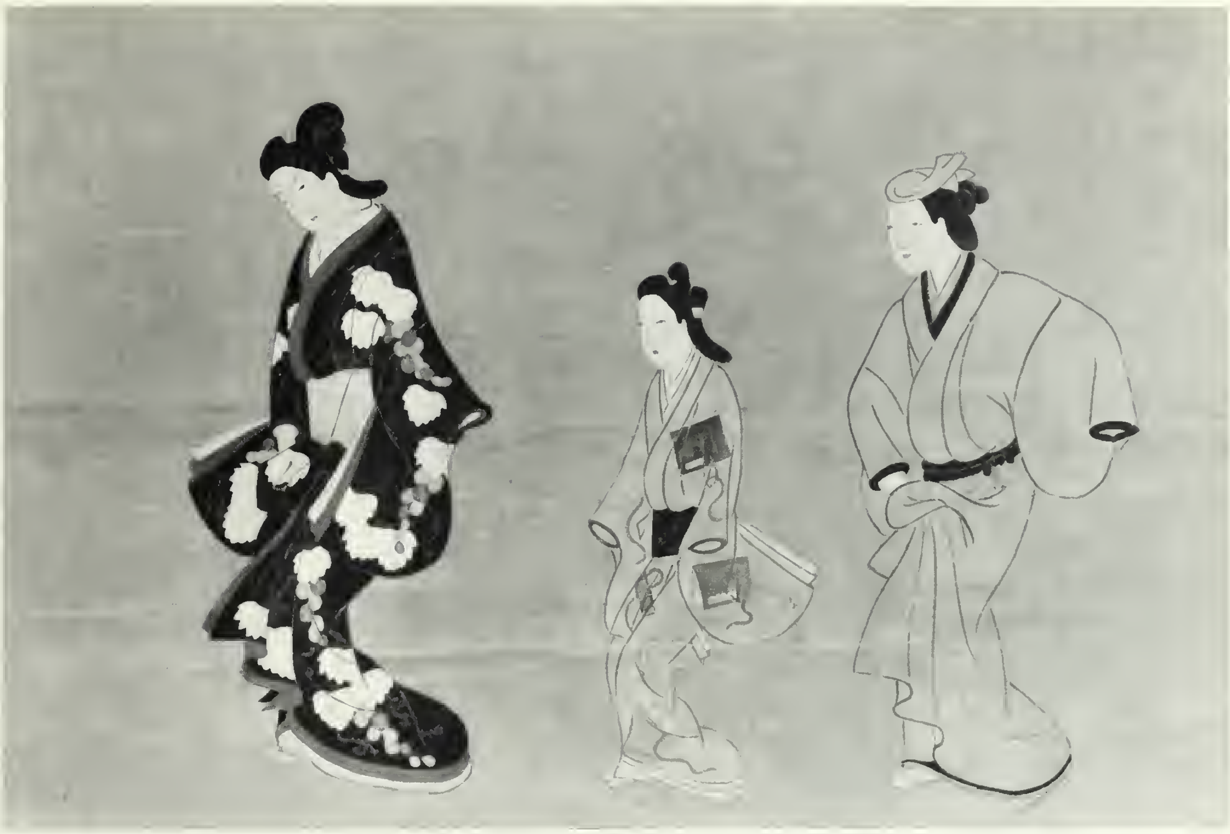
20 COURTESAN ENTERTAINING AN ACTOR

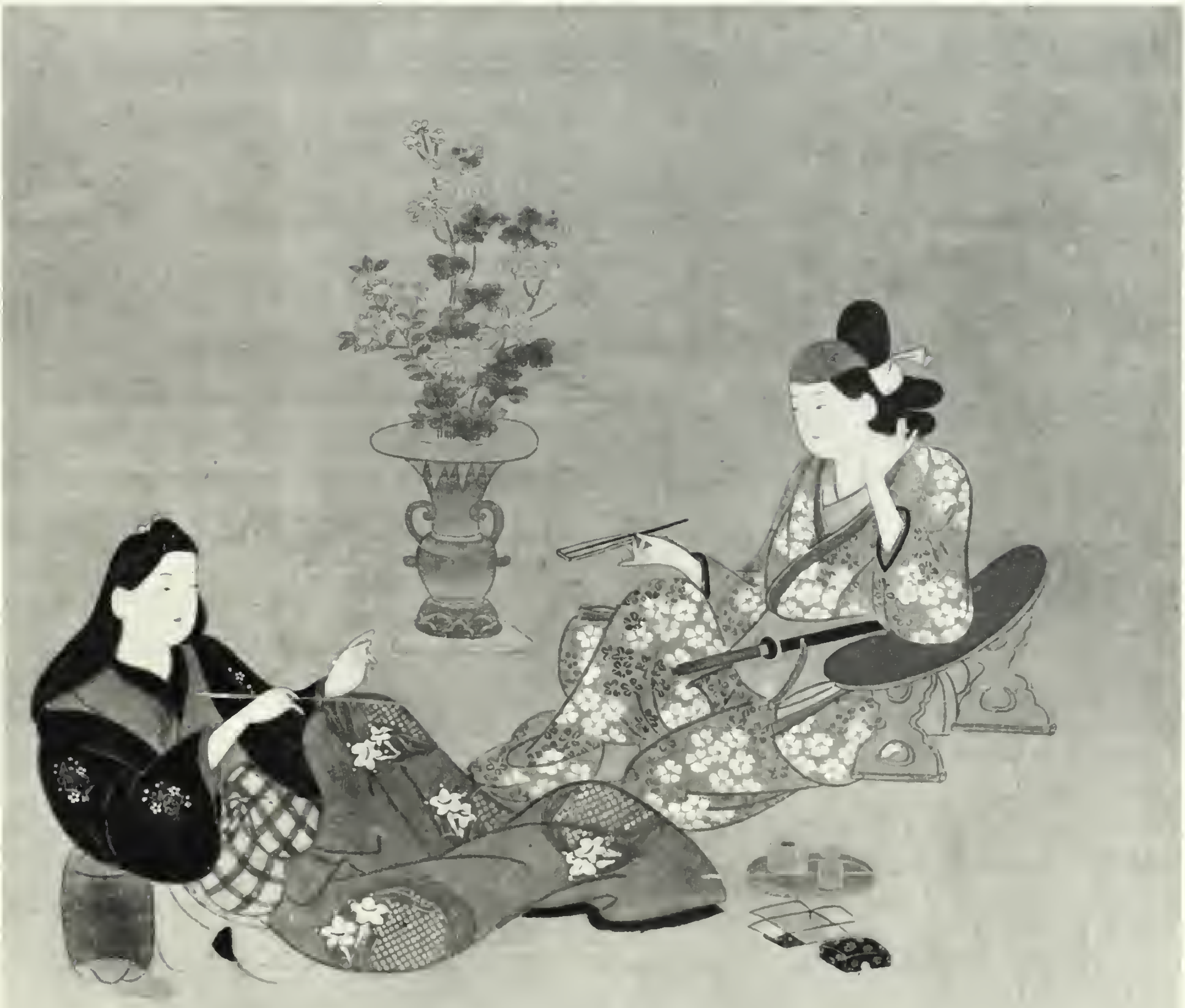
Kakemono. Ink and colour and *gofun* on silk; 10¾×12 in.; *c.* 1695

A courtesan reclining, pipe in hand, and entertaining a young actor, foppishly dressed, seated opposite, who supports an elbow on an arm-rest and holds a closed fan in his right hand; behind them, an elaborate flower-arrangement in a vase.

UNSIGNED. SEAL: Hishikawa.
EXHIBITED: M.I.A., 1961, no. 4.
ACC. 217.

This painting has the sort of gentle sweetness associated with Morofusa, but has also something in common with the few known works of an obscure artist named Tominobu.





CAT. NOS. 19, 20

OGATA KŌRIN

(1658–1716)

When Japanese painting was first encountered by the West, few artists made a greater appeal than Kōrin. His overwhelming decorative power, in painting, lacquer, pottery and textile, was to us the most Japanese of all the native arts, and though nowadays, seen in the context of the Kōetsu/Sōtatsu school, perhaps he seems less exceptional, (Bernard Leach even rating his originality below that of his younger brother Kenzan), he is still reckoned among the giants.

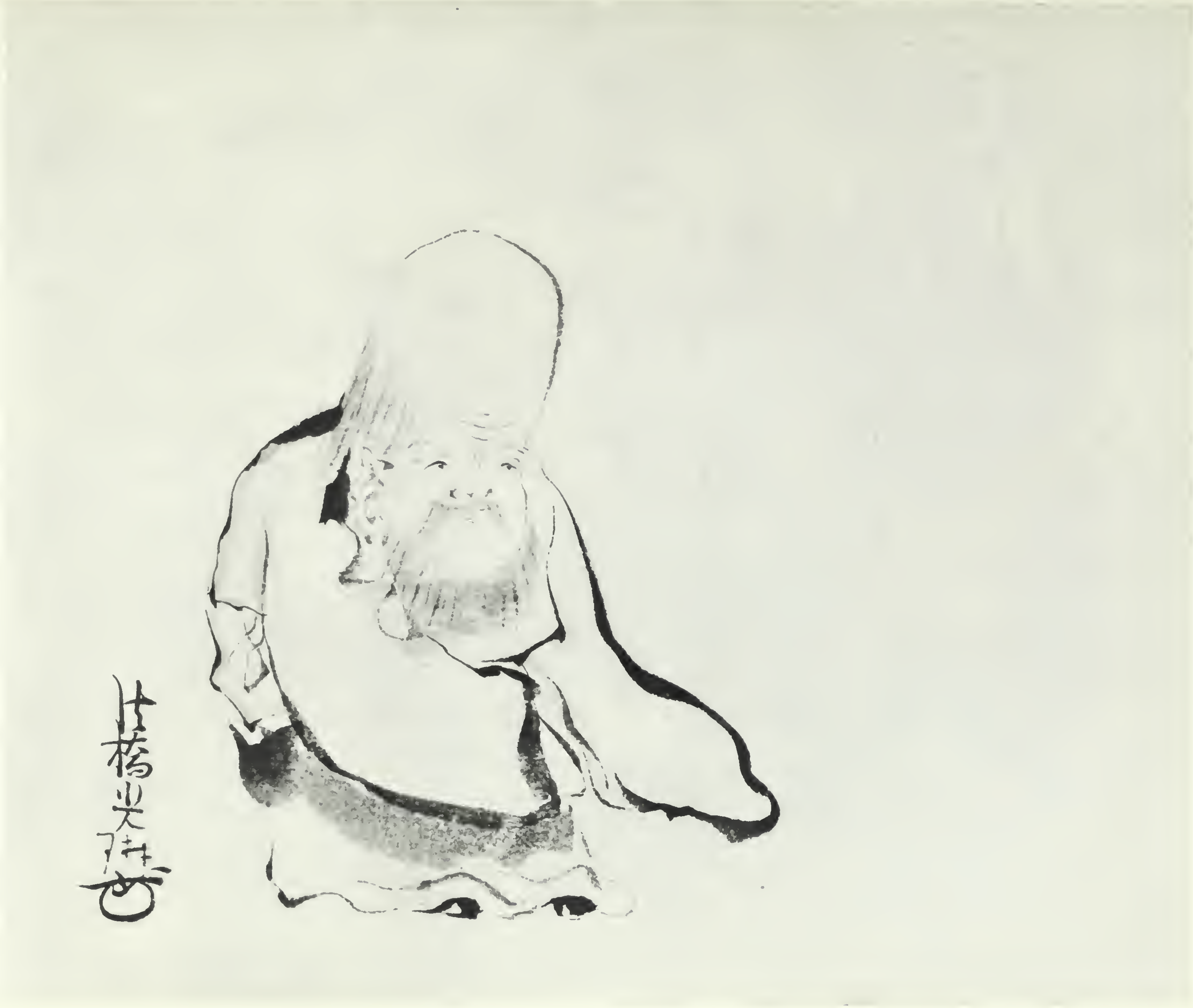
He, more than anyone else, best represents the wonderful flowering of the arts that took place in the Genroku era. Born in 1658, the son of a well-to-do silk-merchant in Kyoto, and related to both Kōetsu and Sōtatsu, his work sums up the refined taste of the period, encouraged by the prosperity and licence of the age. His fame as a painter rests principally on screens and *kakemono* carried out in rich colours and gold, but there was another quieter outlet for his genius–the ink painting in which he gained his objective by subtlety of tone rather than strong compositional effects. The much-illustrated 'Yuima' and the painting in this collection are typical of this side of his work.

21 JURŌJIN

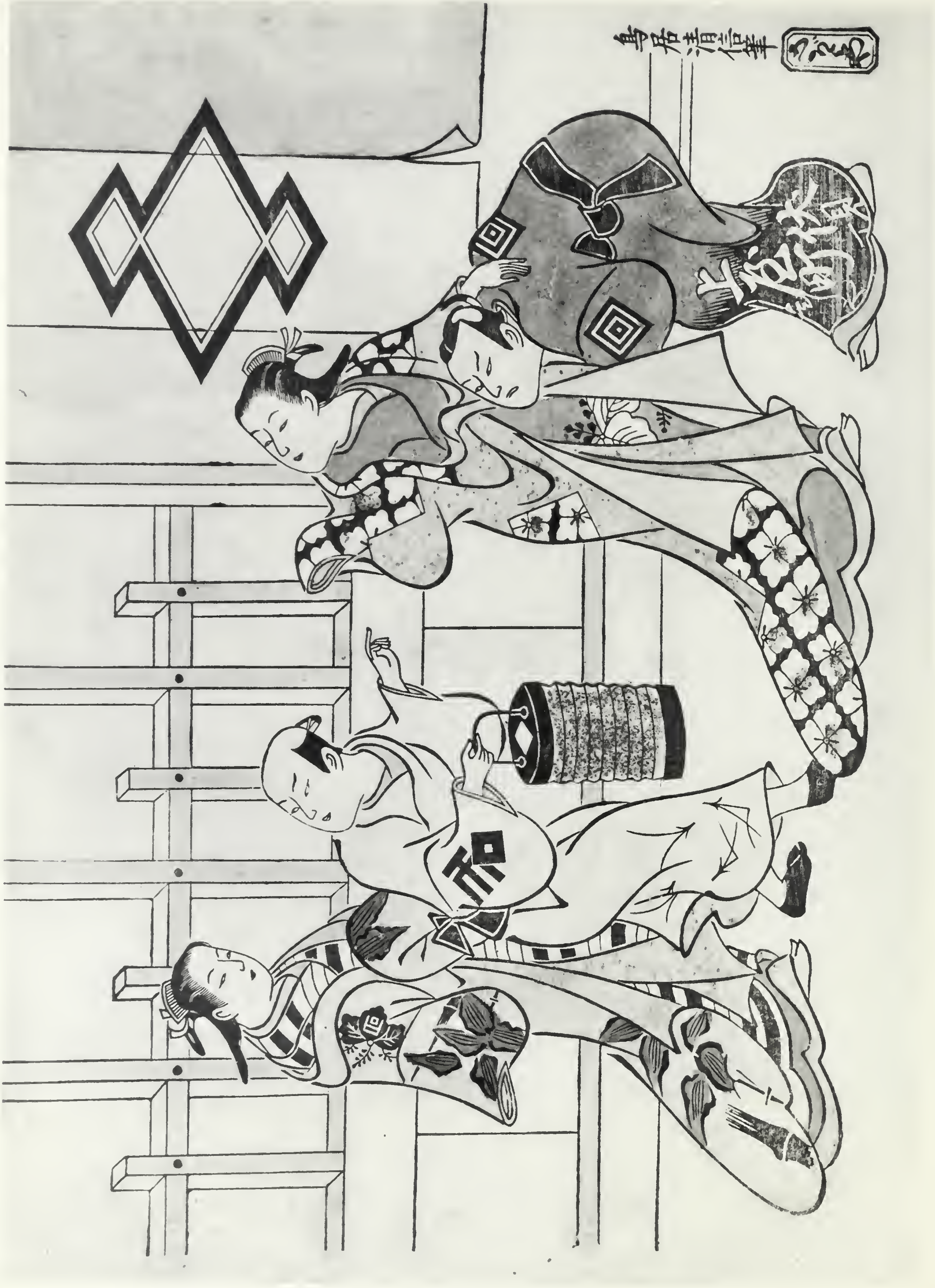
Kakemono. Ink on paper; 8⅜ × 10⅛ in. *c.* 1700

Jurōjin, the 'Long-lived Old Man', one of the seven gods of good luck.

SIGNED: Hōkyō Kōrin, with *kakihan*.
ACC. 348.



CAT. NO. 21



CAT. NO. 22

TORII KIYONOBU I

(*c.* 1664–1729)

Without Moronobu, one feels that there could have been no Kiyonobu, but yet, steeped as Kiyonobu must have been in the earlier master's manner–though there is no evidence that he was ever an actual pupil–he contrived to pursue an independent path, and his prints and paintings are immediately distinguishable from the founder's, and became the example to a long succession of artists that constitute the Torii line.

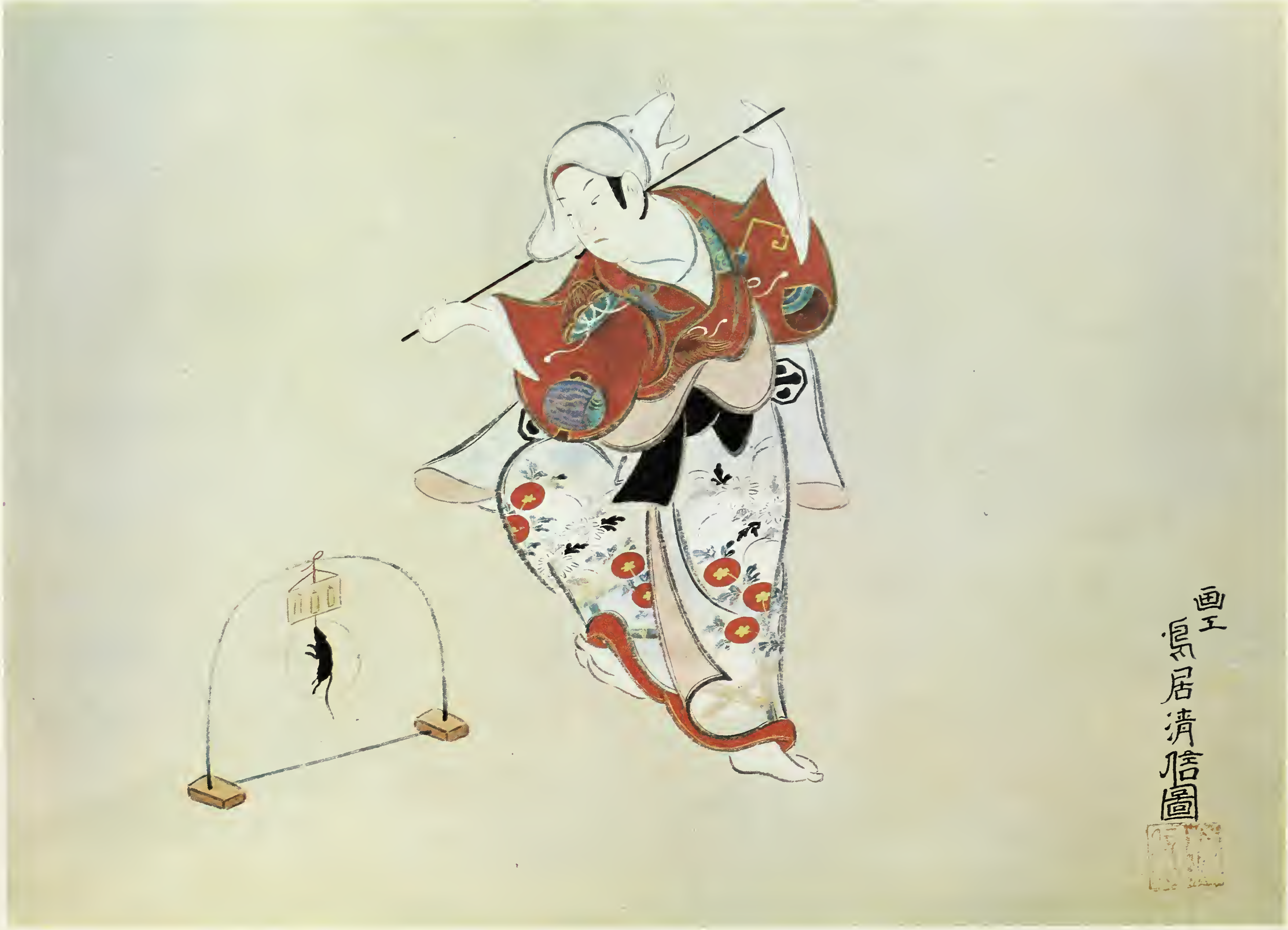
Kiyonobu was born in Osaka about 1664, the son of Torii Kiyomoto, an actor and also a part-time painter of Kabuki billboards. In 1687 the family moved to Edo, at a time when Moronobu was at the height of his powers, and Kiyonobu, who had evidently already shown ability as an artist, came under the spell of Moronobu's printed work. From 1687, the date of his first book illustrations, he made designs for novels and plays, but, prompted no doubt by his close connection, through his father, with the stage, he devoted more and more time to the theatre, designing prints of actors in Kabuki roles and also, occasionally, like his father, painting billboards, an activity that is thought to have had something to do with the bold simplicity of his line. In 1700 two great books of prints were published, a book of actors (*Fūryū Yomo no Byōbu*), and another of courtesans (*Keisei Ehon*). In these books his style is fully formed. He has a flowing line, delights in swaggering curves and big patterns for *kimono*, and achieves a masterly boldness which some have termed 'bombast'. His *shunga* prints are among the finest in the history of Ukiyo-e. Apart from 'stock' prints of Kabuki scenes he also designed prints of courtesans and actors in the *kakemono* format, and these are among the most highly esteemed of Primitive broadsheets.

His known paintings are few in number, and seem to date from the latter part of his career.

22 FOUR ACTORS IN A SCENE FROM A DRAMA

Print: *Yoko-e*, *urushi-e*. Hand coloured; 8¼×11⅝ in.; *c.* 1719

A scene from the drama *Sonezaki Shinjū*, performed at the Nakamura-za in the New Year of 1719. The two courtesans, Ohatsu in mustard yellow, pink and brown, and Ochiza in a pink *kimono* lined with yellow, are played respectively by Sanogawa Mangiku



CAT. NO. 23

and Fujimura Handayū, and the two male attendants, Kio in neutral tints and Hiranoya Tokubei in brown, by Nakamura Dempachi and Ichikawa Danjūrō II. The lantern is brass-dusted.

SIGNED: Torii Kiyonobu hitsu.
PUBLISHER: Sagami-ya.
PRINT PUBLISHED: Church Sale Catalogue, New York, 1946, no. 6; M.I.A., 1961 Exhibition Catalogue, fig. 4.
EXHIBITED: M.I.A., 1961, no. 36.
FORMER COLLECTION: Church.
ACC. 267.

23

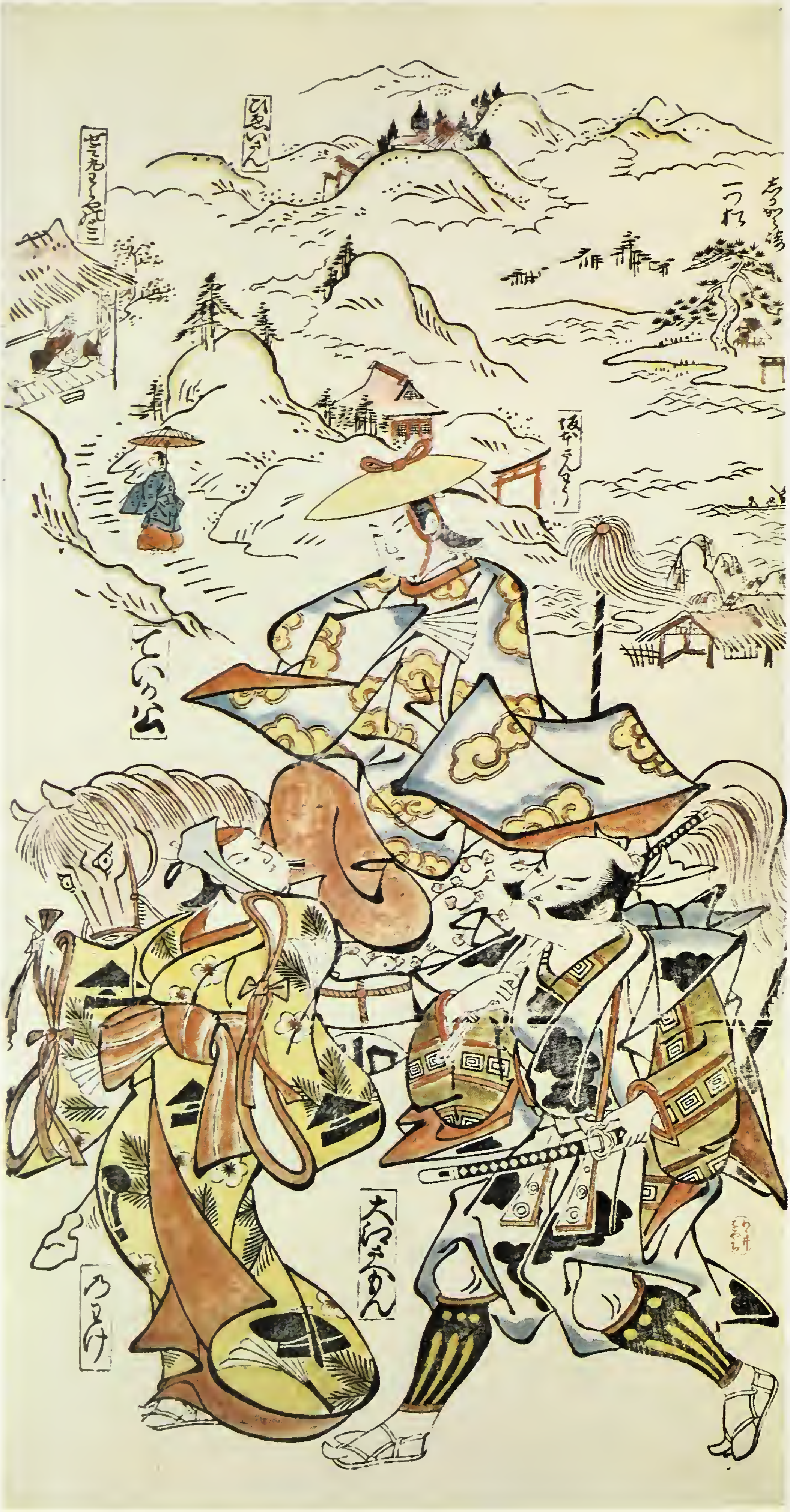
ARASHI SANGORŌ IN THE 'CATCHING THE FOX' DANCE

Kakemono. Ink, colour and *gofun* on paper; $12\frac{3}{4}\times 17\frac{9}{16}$ in.; *c.* 1726

The Kabuki actor Arashi Sangorō dancing the *Tsuri kitsune*, 'Catching the Fox' Dance. This was a pantomimic dance, the fox appearing as a man wearing the *ushiromen,* (rear-mask), and dancing around the trap set by the enraged farmer. Entreating the farmer to destroy the trap, the fox-man cannot resist the delicious smell of roasted rat with which the trap is baited, and, unable to continue the masquerade, his true nature asserts itself, and he finally becomes the captive of the farmer.

SIGNED: Gakō Torii Kiyonobu zu. SEAL: Kiyonobu.
FORMER COLLECTION: Kuwahara.
EXHIBITED: M.I.A., 1966; Ithaca, 1966.
PUBLISHED: *Kokka*, no. 390, pl. 1; U.T.S., vol. 2, pl. 1; *Sekai Bijutsu*, vol. 24; *Nihonga Taisei*, vol. 40; Noguchi, *The Ukiyo-e Primitives*, 1933, pl. 33; Joffe, *20,000 Years of World Painting*, 1967 edition.
ACC. 298.

This is one of the most famous of all early Ukiyo-e paintings, and has been discussed and illustrated in many publications, of which a number are listed above. In *Kokka*, no. 390, Fujikake states that the Kyoto actor Arashi Sangorō went to Edo in 1726 and performed the *Tsuri kitsune* at the Ichimura-za, and it would appear that this painting records the occasion. It is possible that Sangorō himself commissioned the work, since it appears to have been in the possession of his descendants at one time.


ひゑいさん
せきてらこまち
志賀の浦
一つ松
坂本さんわう
ていか公

CAT. NO. 24

TORII KIYOMASU I

(Active Mid-1690s to Early 1720s)

Prints bearing the signatures 'Kiyonobu' and 'Kiyomasu' have always been a problem to students of Japanese art, since it is quite clear that they are the products of several hands and yet, despite a great deal of research by Japanese and Western scholars, it has still not been possible accurately to sort out the family relationships of the men concerned, nor, in some cases, the span of their lives. Kiyomasu I was long thought to be the younger brother of Kiyonobu I and to have died young in the early 1720s, but recent research tends to suggest that Kiyomasu I was the senior and possibly the more important artist.

No theory can be said to be beyond dispute. The styles of the two artists Kiyomasu I and Kiyonobu I have much in common, though it is generally conceded that Kiyomasu was the gentler spirit of the two, with more grace and sweetness, if less of the other's exuberance and voluptuousness. Like Kiyonobu, he was strongly influenced by Moronobu, and also by Moronobu's contemporary, Sugimura Jihei. His output encompassed the imposing *bijin-ga* woodcuts in *kakemono* format (these are rather more numerous than similar prints by Kiyonobu I) and actor prints in the narrow, *hoso-ban*, format.

24

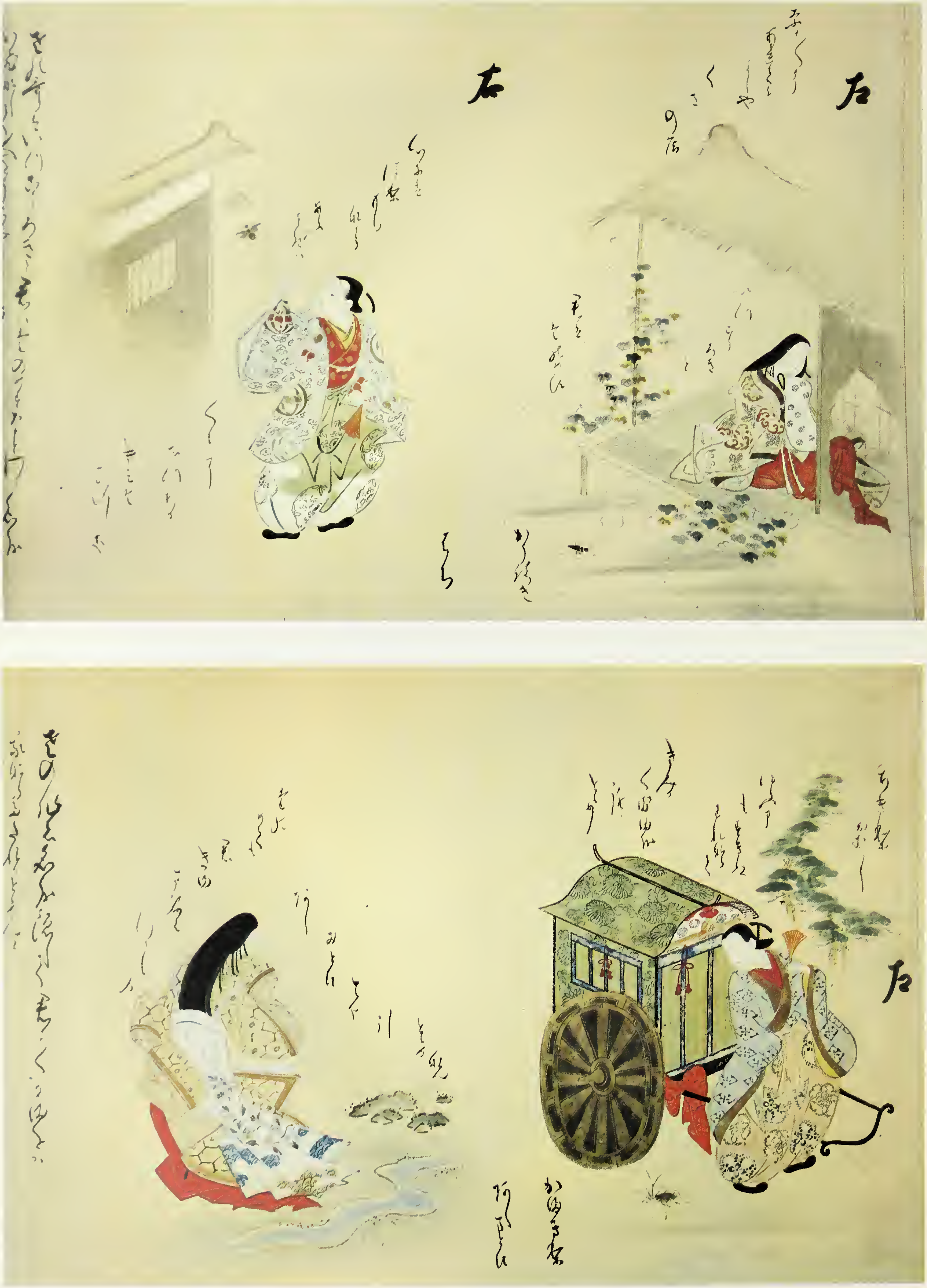
THE POET TEIKA TRAVELLING

Print: *kakemono-e*, *tan-e*; 22⅞×11¾ in.; *c.* 1705

Teika no michiyuki, the poet Teika travelling, mounted on a horse led by a girl (*Nowake*) and a *samurai* (*Oesaemon*) marching, sword over his shoulder, in a landscape dotted with places identified by name-labels over each. These are: the hut of Semimaru, the blind musician; the shrine of Sakamoto; Mount Hiei; and the Karasaki pine-tree. They are all sited around Lake Biwa, and connected with incidents in the life of the poet.

UNSIGNED.
PRINT PUBLISHED: Sotheby Sale Catalogue, Philippe R. Stoclet Collection, 3d May 1965, no. 48; Harold P. Stern, *Masters Prints of Japan*, 1969, no. 14 (in colour.)
EXHIBITED: University of California, Los Angeles, 'Master Prints of Japan', 1969.
FORMER COLLECTION: Philippe R. Stoclet.
ACC. 352.

Teika, Fujiwara no Sadaie (1162–1241) was a poet, and the compiler of the famous *Hyakunin Isshu* anthology. This very rare print is similar in subject to no. 5 of Okumura Masanobu's series *Yamato Irotake*, entitled *Teika no Michiyuki*, illustrating the jōruri called *Ukare Umakata Teika* 'Teika and the Giddy Horsedriver' (see A.I.C. 'Primitives', p. 118, no. 6) and it is clear that Kiyomasu's print has reference to the same *jōruri*.



CAT. NO. 25 (*b*, *c*)

TORII KIYOMASU

25 THE INSECT SCROLL

Makimono. Ink, colour and *gofun* on paper; $10\frac{1}{16}$ in.; *c.* 1710–20

A series of fourteen pairs of figures, courtesans and youths, courtiers and ladies, and one or two older men, each figure accompanied by a different 'insect' (in which term the Japanese classification of the time encompassed toad, snake and tortoise), and each accompanied by a verse whose calligraphy adorns the surface around the figure.

A few specimens will give the light, amatory character of the verses (*waka*), though it is difficult to convey the flavour of the original, which depends so much on the customary plays on words and punning:

(*a*) *Kōrogi* (cricket)

Indeed, indeed,
I care not how
My grass-made hut is torn:
What matters is–when will you come? (*kōrogi*)
You who are so fickle.

(*b*) *Hachi* (bee)

Although you bear
Poison in your heart for me,
Whene'er we meet there's
Honey in your mouth:
I long for you.

(*c*) *Kamakiri* (mantis)

The promised night
Has come and gone;
In place of me,
Who can have stopped
Your bullock-cart?

(The verses are designated 'left' and 'right'– to be construed 'stage-right' and 'stage-left'– and normally alternate between male and female speaker, but in this instance, it is clearly the woman speaking, though the artist has chosen to depict the errant lover, for variety's sake or mere caprice.)

(*d*) *Ashimatoi* (wireworm)

Even though I beckon,
You do not come;
Like the lowly wireworm
I have no legs to go on–
I'll give it up.

(*e*) *Nemi* (flea)

My heart
Leaps out
In pain because of you;
You who feel for me no more
Than the tiny flea's bite.

(*f*) *Shirami* (louse)

Even though I speak
My urgent need to see you,
Please, please know thus
The unspeakable (*shirami*)
Sadness of my role.

(*g*) *Katsuwa-mushi* (noisy cricket)
This has the colophon and seal.

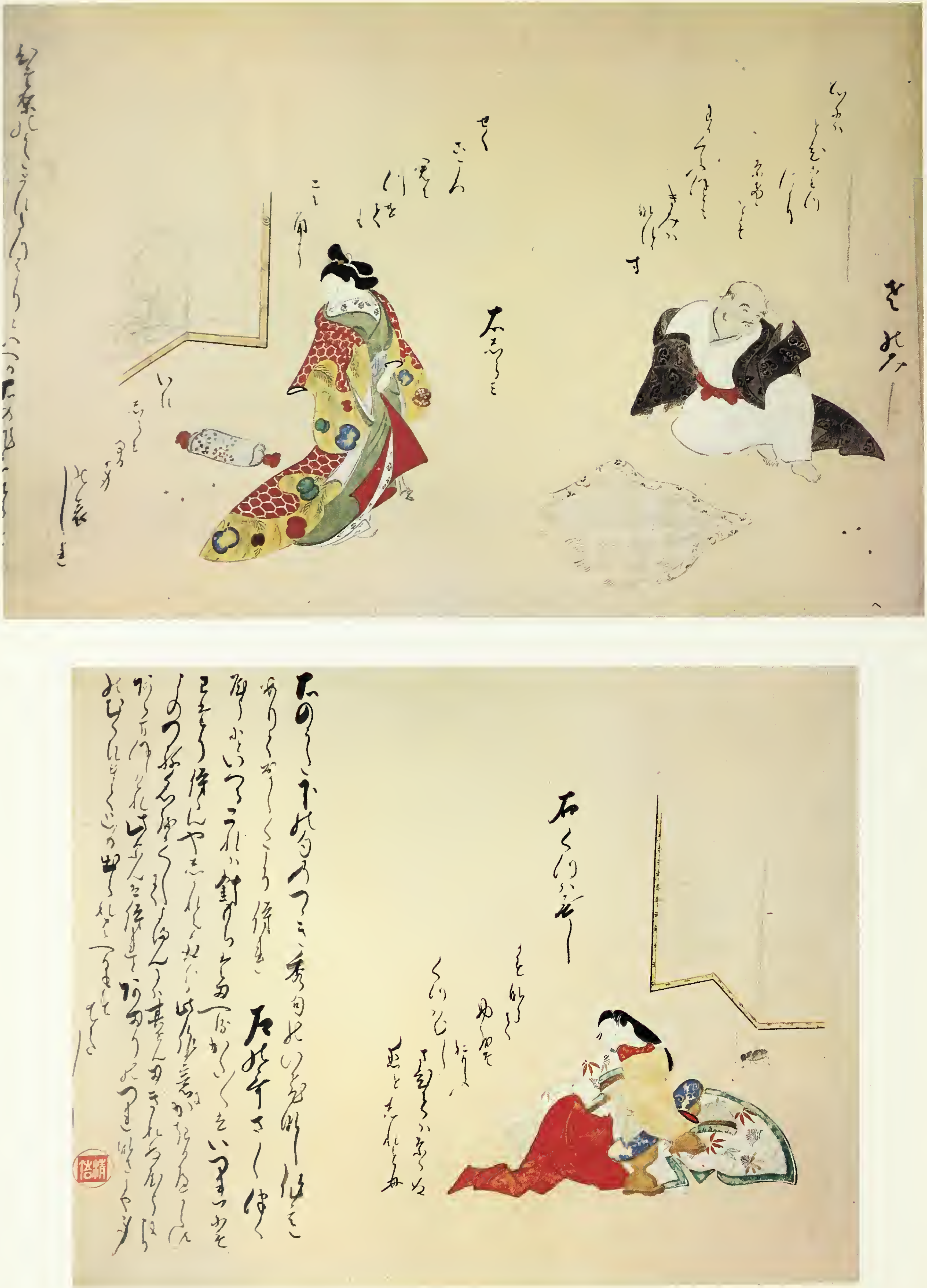
UNSIGNED. SEAL: Kiyomasu.
PUBLISHED: One section in *Asia Scene* (May 1968) in an article by Dr Richard Lane on Kiyomasu.
EXHIBITED: Dallas, 1969.
ACC. 396.

From early Edo times the canonical number of fifteen had been proscribed for verse-pairs (*Jūgoban uta-awase*) ('fifteen verse-pairs'), and among the themes of such series of verses were insects, forming part of the cycle *Shishō no uta-awase* ('Verse-pairs on Themes of the Four Categories of Creatures', i.e. insects, birds, fish and animals). The text of the Kiyomasu series is taken from that of the early seventeenth century poet Kinoshita Chōshōshi, entitled *Mushi no Uta-awase* ('Verse-pairs on Insect Themes'), a few changes in words being introduced here and there, though it is not known whether they were the revisions of the artist/calligrapher of the scroll or copies of earlier alternate versions of the original verses. The earliest and principal known illustrated version of the insect Verse-pairs, in which only the insects, with occasional background vegetation, are depicted, was in a block-printed book with hand-coloured prints of the Kanei period (*c.* 1630s). The tradition of the number fifteen was still sufficiently recognized in Utamaro's time for him to retain that number for his *Mushi Erabi* ('The Insect Book') of 1788, the two volumes comprising fifteen colour-prints, each devoted to two different species of 'insect'. (The verses, however, were modern.)

The present scroll contains only fourteen pairs of insects and verses. Differences of paper tone, and of wear, in certain parts of the scroll suggest that it may possibly be incomplete, or represents two scrolls joined together to make one, and in that telescoping there might be an explanation of the loss of one of the fifteen subjects. Alternatively, the number may have been limited to fourteen by circumstances in the early eighteenth century when the scroll was painted, (for instance, the name of some eminent living personage coinciding with one of the missing insects' names and causing its omission).

The seal Kiyomasu has the appearance of being more recent than the painting, and may perhaps have been added by a later member of the Torii school and in reinforcement of a long-standing tradition. Neither this, nor the possible tampering with the original *format* of the work, casts any doubt on the authenticity of the painting and its ascription to Kiyomasu. Although it is in a style that leans more towards Tosa than is customary in Kiyomasu's prints (for there are very few other paintings with which comparison can be made), the drawing of the girls' heads, the movement and unstudied grace of many of the figures, point to Kiyomasu as the artist. It is true that there is little similarity between the figures of the scroll and those that appear in most of the artist's prints, but this can be accounted for by the difference of the mediums themselves, and also by the likelihood that the scroll was a special commission, perhaps for a noblewoman, which proscribed certain limits, both as to subject and as to treatment. In this way, one can explain the precious attention to pretty detail, the rather sweet colouring, and the lack of that kind of bravura of line and movement which is frequently encountered in the artist's prints.

For much of the data, and all the verse translations, in this catalogue note the cataloguer is indebted to Dr Richard Lane of Tokyo, who is also responsible for the recent discovery of this important painting.



CAT. NO. 25 (*e*, *g*)

TORII KIYOMASU II

(Active 1724–60)

A number of theories have been propounded concerning the artist whose signature, Kiyomasu, appears on prints after the first Kiyomasu's death and certainly as early as 1724. Until a definitive work on the Torii sub-school is published, it seems safe to claim only that he followed the Torii style in a natural line from what are supposed to be the last works of Kiyomasu I, published in the early 1720s. He had a fairly long period of activity (unless we are to presuppose a third Kiyomasu), continuing to design theatrical prints well beyond the introduction of the first colour-prints, one print of his in the Art Institute of Chicago (A.I.C. 'Primitives', no. 47, p. 108) being reliably dated 1760. Never an innovator, his early *hoso-ban* retain something of the strength of line and forceful composition of the first Kiyomasu, but later prints show a decline, a weakness and a repetitiveness that suggest the exhaustion of a rather moderate talent.

26

SEGAWA KIKUNOJŌ IN A *SAMURAI* ROLE

Print: *hoso-ban*, *sumi-e*, *urushi-e*, hand-coloured; $12\frac{3}{8}\times5\frac{15}{16}$ in.; *c.* 1735

The actor Segawa Kikunojō I as young and rather dandified *samurai* striking an attitude. The colouring is brilliant, retaining its pristine freshness. Against the deep black of the lacquer, the vermillion-lined yellow and the pink and buff of the floral decoration of the *kimono* are especially telling. Title label: *Segawa Sambukutsui* ('Segawa Set of Three'); sub-title: *Hidari* ('Left-hand').

SIGNED (in cartouche at foot): Eshi Torii Kiyomasu hitsu.
PUBLISHER: Urokugata-ya.
ACC. 302.

This is the left-hand sheet of a triptych probably showing Segawa Kikunojō in three positions in a posture dance, most likely the Mitsumen Dance performed at the Ichimura-za in the ninth month, 1735.

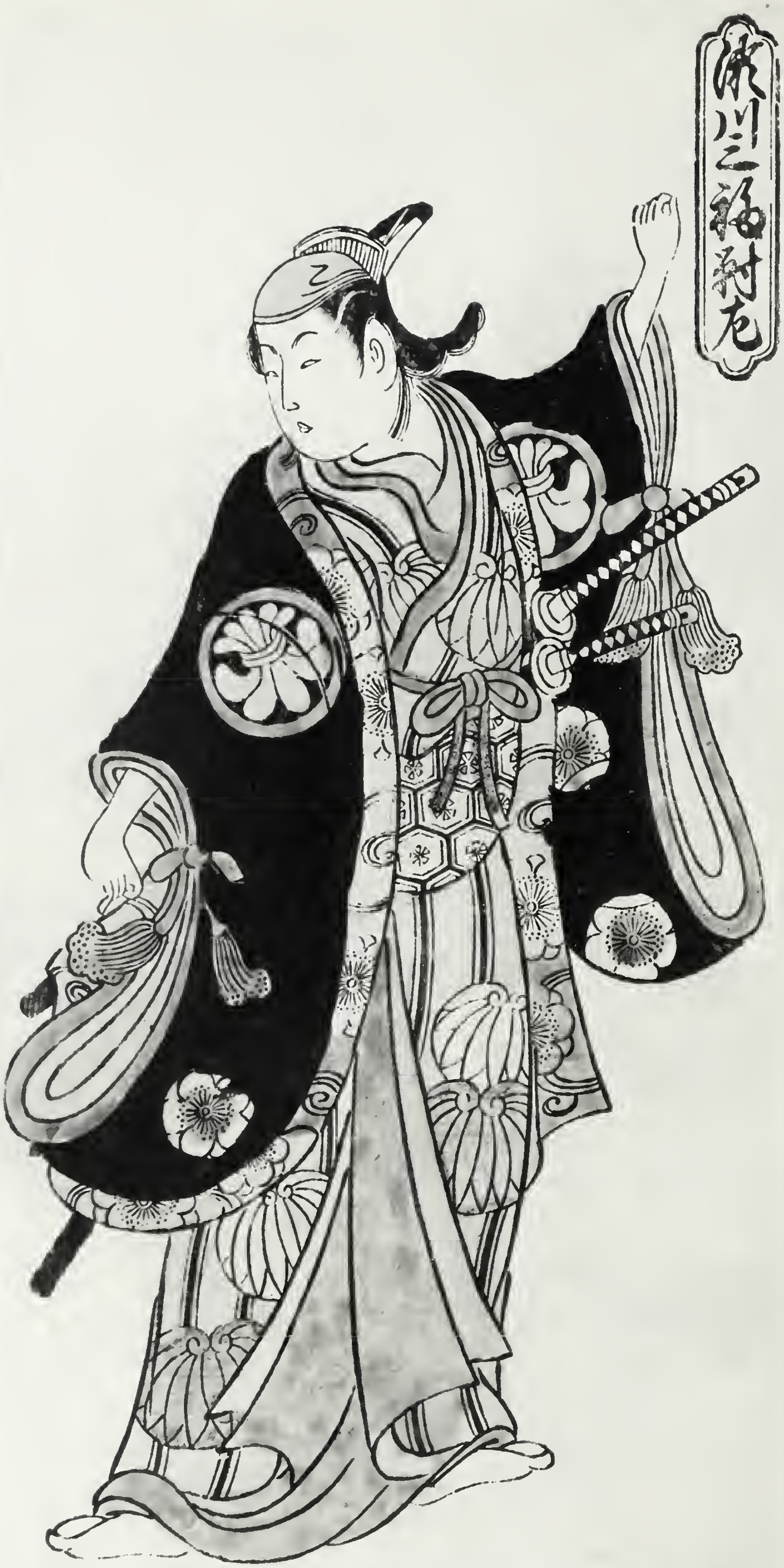
27

THEATRICAL DUO

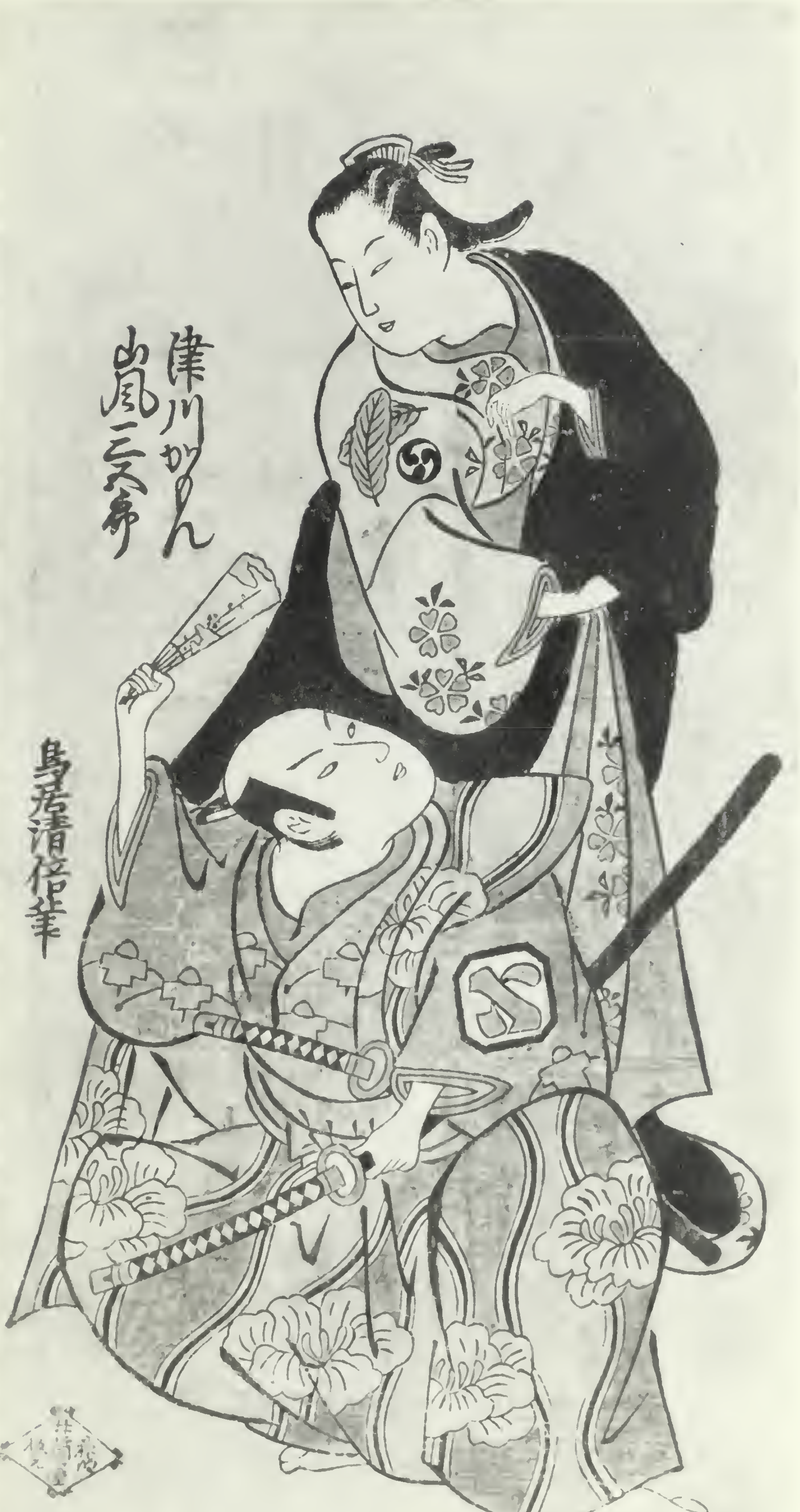
Print: *hoso-ban*, *urushi-e*, hand-coloured; $12\frac{1}{8}\times6\frac{1}{8}$ in.; *c.* 1730

An actor of the Nakamura line as a woman in a black *uchikake* standing over Arashi Sangorō as a *samurai*, who kneels and raises his fan above his head. The original colours, red, yellow and brown, are still effective, although somewhat dulled by time, and the background has acquired a grey tone.

SIGNED: Torii Kiyomasu hitsu.
PUBLISHER: Izutsu-ya.
ACC. 279.


繪師鳥居清倍筆
鱗形屋板元

CAT. NO. 26


津川かもん
嵐三五郎
鳥居清信筆

CAT. NO. 27

TORII KIYOTADA

(Active *c.* 1718–35)

Believed to be one of the pupils of Kiyonobu I, Kiyotada shows something of Okumura Masanobu as well as of the founder of the Torii school in the make-up of his style. The amalgam is, however, a successful one: Kiyotada is considered one of the best of the early Torii artists and he has the sort of soft charm that we admire in Toshinobu. His prints are rare, and paintings by him are practically unknown.

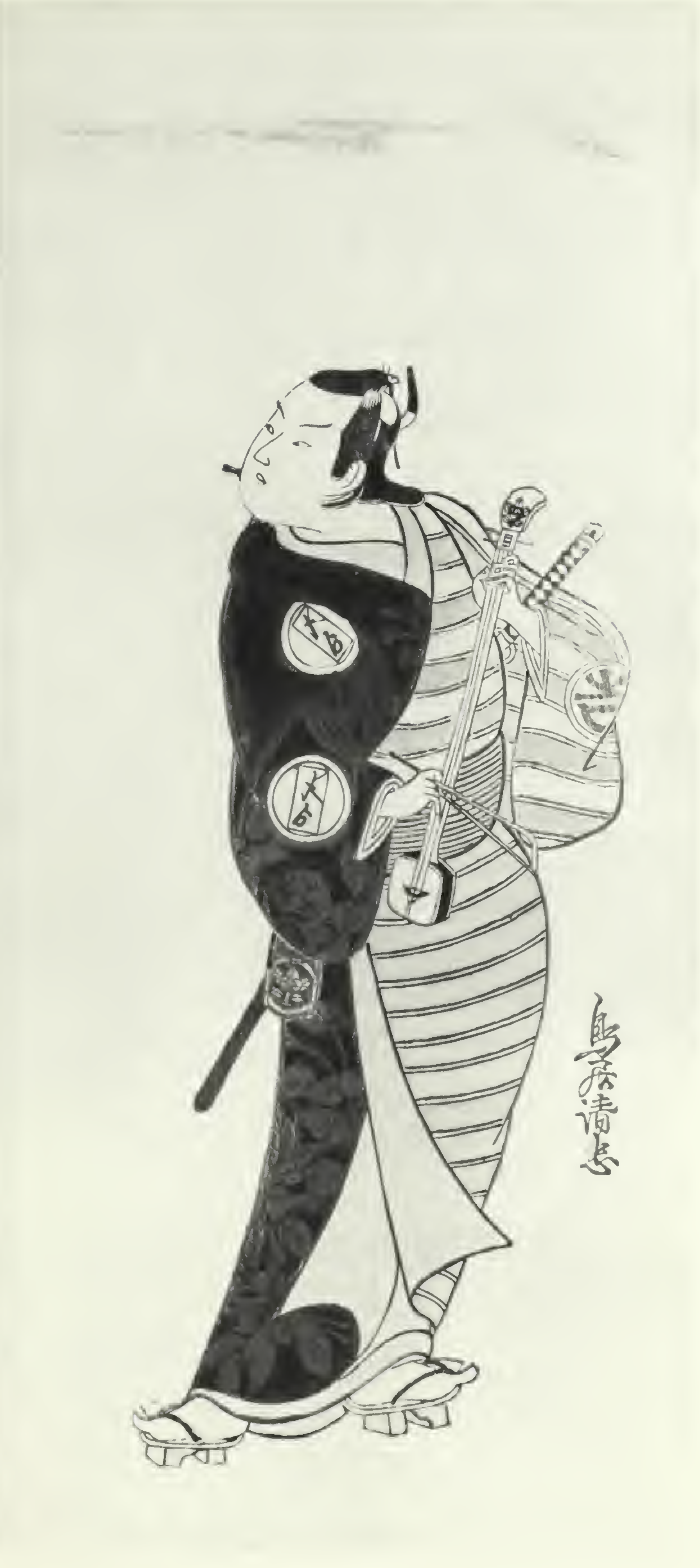
28 ICHIMURA TAKENOJŌ IV AS KICHIZA

Hoso-ban print; *sumi-e: urushi-e*, hand-coloured; 13⅛×6⅛ in.; *c.* 1718

The actor Ichimura Takenojō IV in the part of Koshō Kichiza in one of the many plays based on the story of Yaoya Oshichi, a *kyōgen* called *Nanakusa Fukuju Soga*, played at Ichimura-za in the New Year of 1718. He is wearing a single sword and playing the instrument known as the *kokyū*. He bears two different *mon* on his *kimono:* that of Kichi (the first part of Kichiza or Kichisaburō) and that of Arashi Kiyosaburō, who created the part of Oshichi in the first stage production of the story in 1708. His own *mon* forms the design on the *inrō* carried at his belt. Small stylized clouds of brass-dust are above his head – a singular feature to be found in a number of this artist's prints. The heavy lacquer black of the outer-coat has a blind-impressed pattern, a technical embellishment often exploited in *urushi-e;* the other half of the garment is striped with yellow, grey, red and fawn, and the whole is lined with red. The *mon* are imposed within red circles.

SIGNED: Torii Kiyotada.
PRINT PUBLISHED: Church Sale Catalogue, New York, February 1946, no. 11.
FORMER COLLECTIONS: Keane, Church.
ACC. 266.

The story of Oshichi and Kichisaburō appears very frequently in Ukiyo-e art. After one of the periodic conflagrations in Edo, Oshichi was temporarily boarded with her parents at the Temple of Kichijōji whilst her own house was being rebuilt. There she met and fell in love with a page named Kichisaburō. Obliged to return to her home when it was rebuilt, Oshichi could not endure the separation from her lover, and hoping to contrive a further opportunity to stay at the temple, burned down her house, and caused another great conflagration in Edo. For this she was executed. Kichisaburō became a monk, and spent his remaining years praying for her pardon.



CAT. NO. 28

KAIGETSUDŌ ANDO

(*c.* 1671–1743)

The Kaigetsudō group of artists became known to the west first through the striking woodcuts of standing or seated courtesans designed by three of the group, but, in the past twenty years particularly, their paintings have become better known. As a result, we are now able to assess their unique contribution to Ukiyo-e in a series of paintings and prints of unusual majesty of line and richness of *kimono* pattern, of a consistency in style so remarkable that for a long time the view was held that one artist, not several, was responsible.

Dr Lane's *Kaigetsudo* (1959) is the fullest account of the group, and he endeavours to draw distinctions between the various members of the school. The founder, Ando (traditional dates, 1671–1743), developed to the ultimate a concept of *bijin-ga* that began with the Kanei/Kambun beauties by anonymous artists (such as the examples in this collection, nos. 1 and 8) and evolved through the works of Moronobu, Sugimura and the early Torii artists. Ando's style, with its tremendous emphasis on an ink outline of ample, sweeping curves, is thought to have perhaps owed something to an early training in the painting of *ema*, votive tablets requiring a special boldness in treatment. James Michener calls the Kaigetsudō courtesan the finest symbol of Ukiyo-e, and Dr Lane a 'goddess in a *kimono*', a 'Boddhisatva of the *demi-monde*'.

Ando began painting in the first years of the eighteenth century, and was fortunate in coinciding with a period when the woman's *kimono*, especially since the recent introduction of the *yūzeuzome* method of dyeing, had become a great work of art. He is unquestionably one of the key figures in Ukiyo-e, and had a widespread influence, not simply on his direct pupils, but on a large number of artists who succeeded him in the profession of providing pictures of the current raves of the Yoshiwara. One date only is chronicled concerning him (if, indeed, he can be identified with Okazawa Genshichi*)–1714. In that year a number of those implicated in the scandal involving Ejima, a lady of the Shōgun's court, and the Kabuki actor Ikushima Shingorō, were exiled, among them the said Okazawa Genshichi. There is no record of his having returned from exile, and few paintings if any can be ascribed to a date after 1714.

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* This is thought to be a name used by Ando, but there is no absolute certainty.

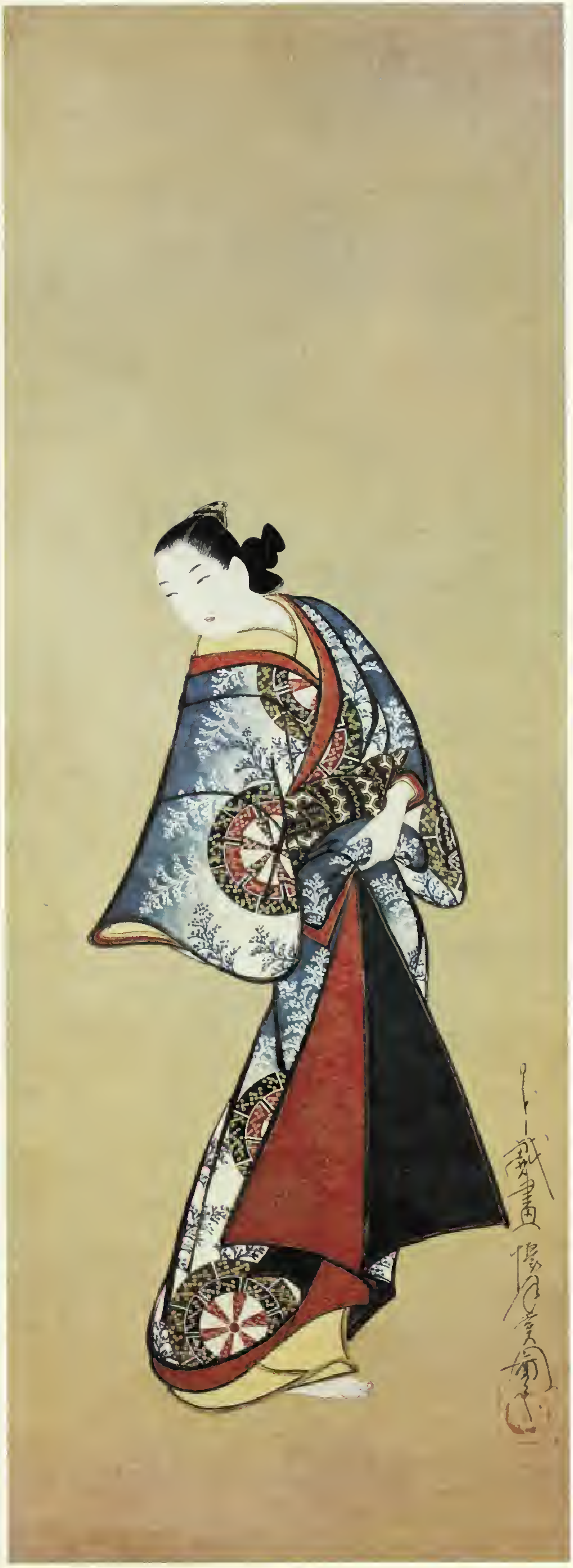
29

STANDING COURTESAN IN *KIMONO* WITH FERN AND WHEEL PATTERN

Kakemono. Ink, colour and *gofun* on paper; 31½×11½ in.; *c.* 1710

Standing courtesan, her head turned to left, wearing a *kimono* decorated with a fern-and-wheel pattern.

SIGNED: Nihon giga ('pleasure-painting') Kaigetsudō zu. SEAL: Ando.
EXHIBITED: M.I.A., 1961, no. 12.
ACC. 253.



CAT. NO. 29

KAIGETSUDŌ ANCHI

(Active *c.* 1710–20)

This artist somethimes used the studio name Kaigetsudō, but also signed himself Chōyōdō Anchi or Chōyōdō alone. So far as is known, Anchi was the only immediate pupil of Ando to have a studio name of his own, and this, coupled with the fact that he alone of the pupils employed the '*An*' character as the first part of his name (the remaining pupils start their names with the '*Do*'), suggests some special relationship between Anchi and the founder, Ando. Dr Lane makes the suggestion that possibly he was Ando's son.

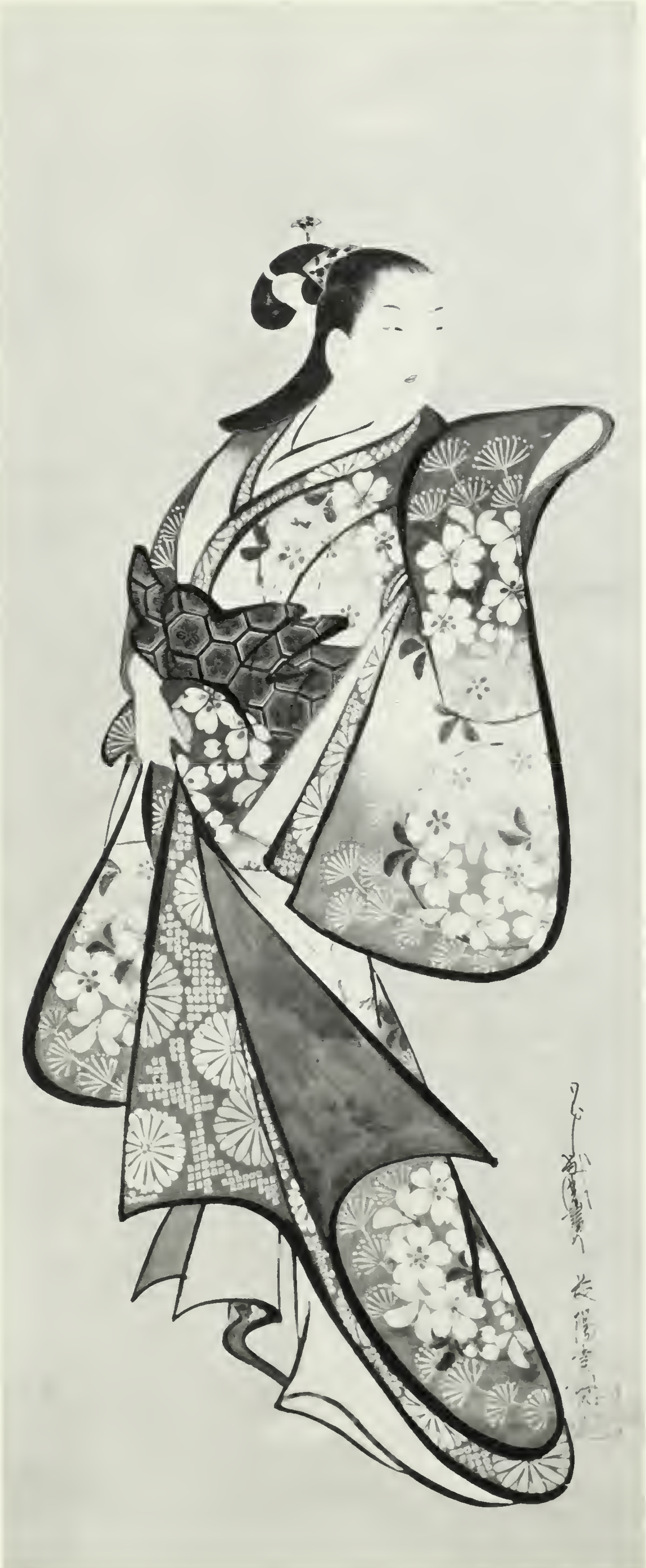
30 COURTESAN STANDING WITH RAISED LEFT HAND

Kakemono. Ink, colour and *gofun* on paper; 37×16 in.; *c.* 1715

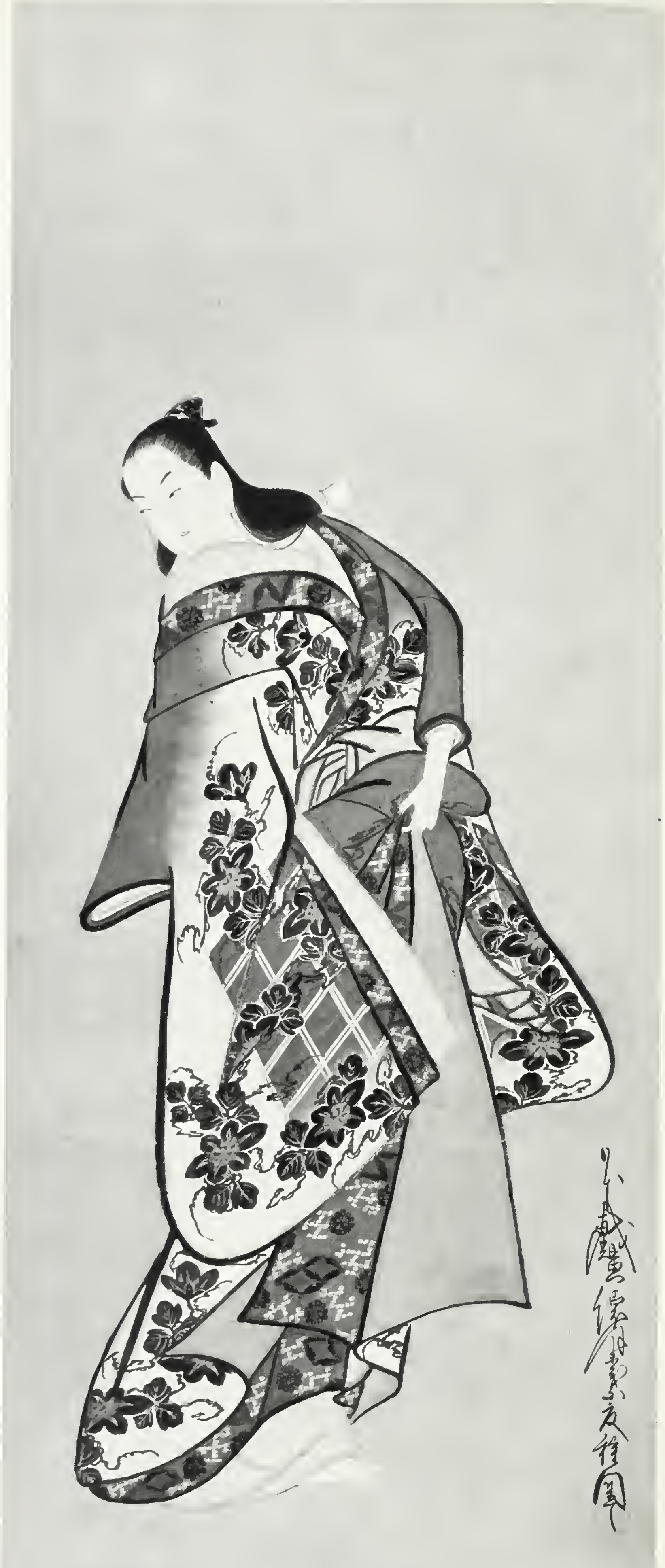
Full-length figure of a courtesan, in ornate robes of which the most striking feature is the bold plum-blossom motif of the brown and blue *uchikake*, standing with her left arm raised within its sleeve. The under *kimono* is red with white-and-yellow *kiku* pattern, the *obi* predominantly green.

SIGNED: Nihon giga Chōyōdō zu. SEAL: Giga Yasutomo.
PUBLISHED: Catalogue of the Exhibition of Kyoto Yamato-e Kyōkai, 1911; Catalogue of the first Ficke Sale, New York, 1920, no. 25.
EXHIBITED: Kyoto Yamato-e Kyōkai, Second Loan Exhibition held at the Kyoto Public Library, December 1911; M.I.A., 1961, no. 10.
FORMER COLLECTION: Ficke.
ACC. 202.

It is noticeable that the pose of the courtesan almost exactly repeats that of the Ando painting of a courtesan in the Nakamura Gakuryō collection (illustrated *U.T.S.* vol. 3, pl. 5, and in Lane, *Kaigetsudo*, pls. 16 and 18). The details of hair-style and of *kimono* patterns are, however, completely different in the two works.



CAT. NO. 30



CAT. NO. 31

KAIGETSUDŌ DOSHU (NORITANE)

Although only six paintings and no prints are known by this member of the Kaigetsudō group, he is accounted one of the best of Ando's pupils, and one or two of his paintings are considered almost the equal of Ando's. Nothing is known of his life.

31 COURTESAN WEARING A *KIMONO* DECORATED WITH BLUE AND ORANGE BLOSSOMS

Kakemono. Ink, colour and *gofun* on paper; 36¼×14⅞ in.; *c.* 1720

Standing beauty in gorgeous robes, the most prominent feature of the patterns being blue and orange flowers trailing over a fence. With her left hand she is holding up the skirts of her manifold *kimono*, revealing garments of red and green and yellow.

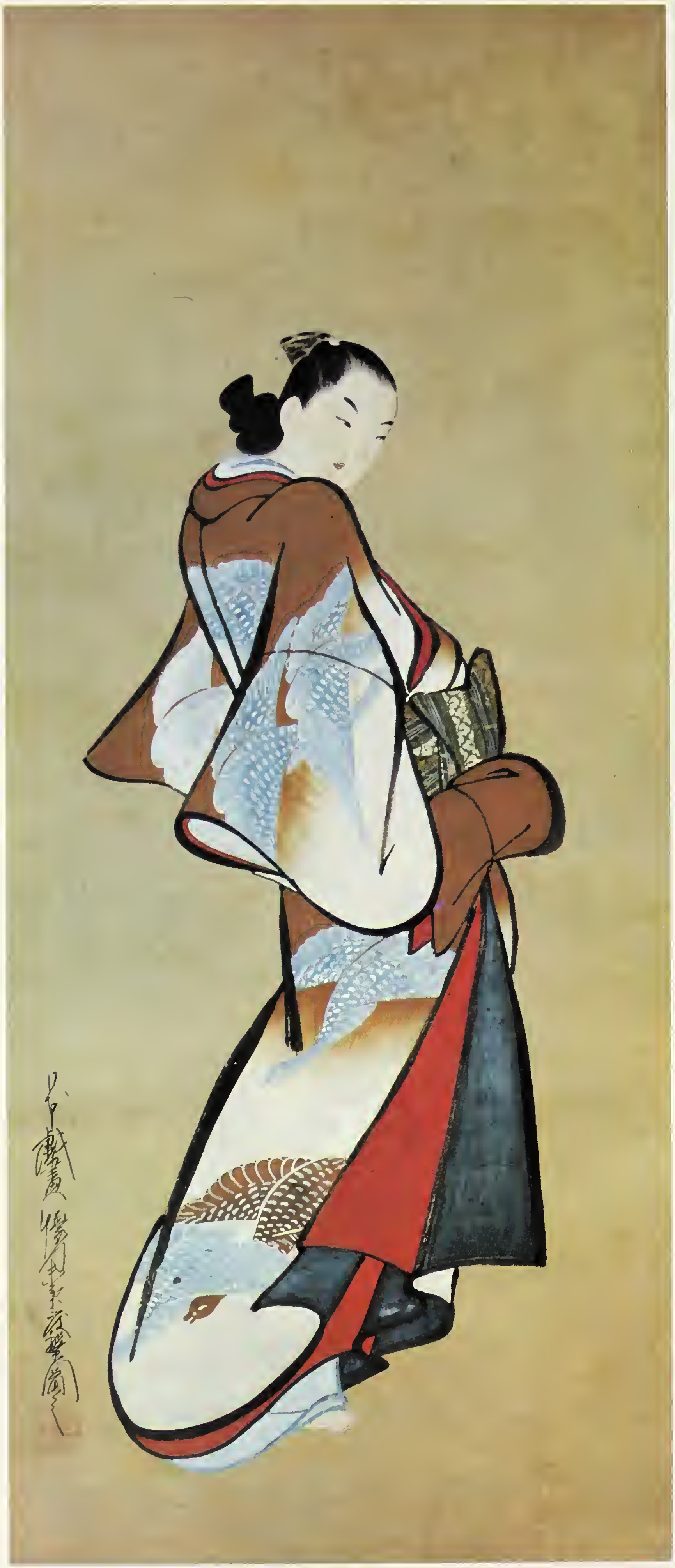
SIGNED: Nihon giga Kaigetsudō matsuyō Doshu zu. **SEAL**: illegible.

PUBLISHED: *Ukiyo-e Taisei*, vol. 2, no. 235; *Ukiyo-e Taika Shūsei* vol. 3, no. 35; *Sekai Bijutsu Zenshū*, vol. 5, no. 100; Sherman E. Lee, *Japanese Decorative Art*, pl. 100.

EXHIBITED: Ukiyo-e Shuei, Paintings from the Takeoka collection, Kyoto Art Museum, 1923; Japanese Decorative Style, Cleveland and Chicago, 1961–2; M.I.A., 1961, no. 11.

FORMER COLLECTION: Takeoka.

ACC. 259.



CAT. NO. 32

KAIGETSUDŌ DOHAN

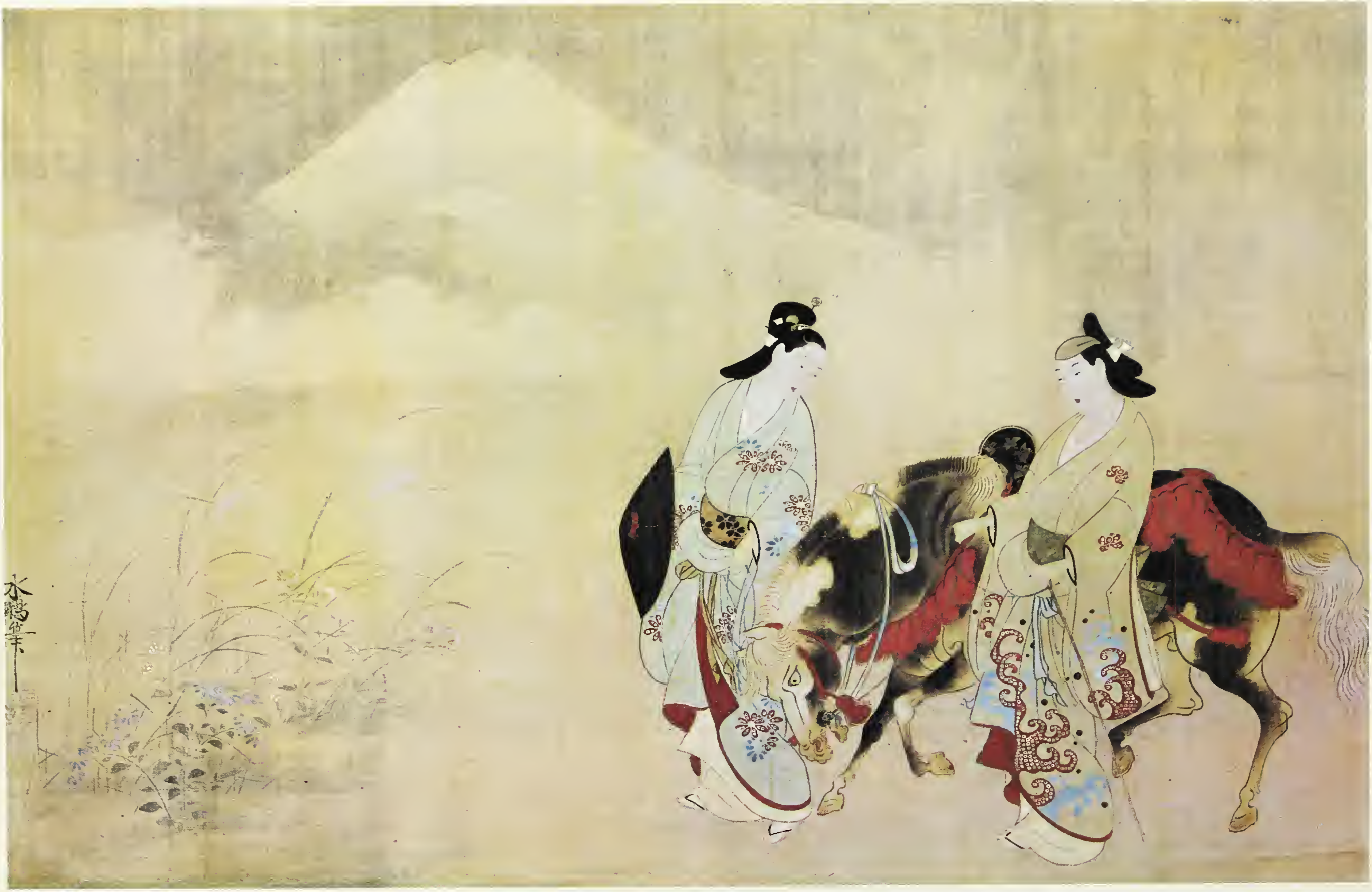
Dohan was another of Ando's immediate pupils, but–as with all other members of this group–no biographical details have been recorded of him. Of the extant prints, more bear his signature than any other (twelve of the known twenty-two subjects are by him, seven by Anchi, and three by Doshin); on the other hand, his extant paintings are few, only about nine being known.

32 COURTESAN WALKING TO THE RIGHT

Kakemono. Ink, colour and *gofun* on paper; 42½×18⅛ in.; *c.* 1715–20

A courtesan, seen almost in profile as she moves towards the right. She is wearing a chocolate-coloured *kimono* with a bold decoration of flying geese, blue, white and brown.

SIGNED: Nihon giga Kaigetsudō matsuyō (meaning: of the Kaigetsudō lineage) Dohan. SEAL: illegible.
PUBLISHED: Sherman E. Lee; *Japanese Decorative Style* 1961, pl. 101.
EXHIBITED: Ukiyo-e Dai Tenrankai (Kyoto Shimbun Kai), no. 2,029; Japanese Decorative Style, Cleveland and Chicago, 1961–2; M.I.A., 1961 and 1966; Dallas, 1969.
ACC. 230.



CAT. NO. 33

TAMARA SUIŌ

(Active First Quarter of the Eighteenth Century)

Sufficient paintings by Suiō are known for him to have acquired a considerable reputation as a stylist, but, as with so many of his accomplished contemporaries, practically nothing can be told of his career. In an article in *Kokka* (no. 729, December 1952), Professor Narazaki recognizes in Suiō's work something quite distinct from the tradition of Moronobu/Kaigetsudō, and suspects a Kyoto/Tosa bias.

33 NARIHIRA'S JOURNEY EAST

Kakemono. Ink, colour and *gofun* on silk; 14¾×22⅞ in.; *c.* 1710

Until recently, the subject of this painting was accepted as a *mitate* of an incident in the *Ise monogatari.* Narihira, exiled when his mistress was obliged to marry the Emperor, is travelling eastwards with a companion and passes Mount Fuji. (A *mitate* is a transposition, often with a hint of parody or burlesque, of an historical or legendary personage or event into a modern, and preferably scandalous, setting. It was a favourite device of the Ukiyo-e artists and accounts for much of the humour of their painting).

The ninth-century poet Narihira, one of the Six Poetic Geniuses (*Rokkasen*), is the hero of the amorous romance *Ise Monogatari*, from whence the story of his journey into exile is taken. In Japanese, the title is *Narihira Azuma Kudari*, *Azuma* is 'East' and *Kudari* 'down', since any movement away from the capital was automatically a descent. In the Suiō painting, Narihira is represented by the graceful figure, presumably intended for an actor, to the right of the horse. His companion, an extremely winsome girl, carries the large circular straw travelling hat in vogue at the time. Hōitsu's more orthodox painting of the same episode, also in the collection, is illustrated on vol. 2, Cat. no. 252.

Doubt has been cast on the above interpretation of the subject of this painting on the grounds that the figures are heading west, not east, and an alternative suggestion is that the painting is a *mitate* of Soga no Gorō and Tora-gozen.

SIGNED: Suiō hitsu. SEAL: not read.

PUBLISHED: Ithaca, no. 17.

EXHIBITIONS: Shimane Prefectural Museum, 'Famous Ukiyo-e', April 1959, no. 6; Ithaca, no. 17; M.I.A., 1966, no. 21.

ACC. 301.

34

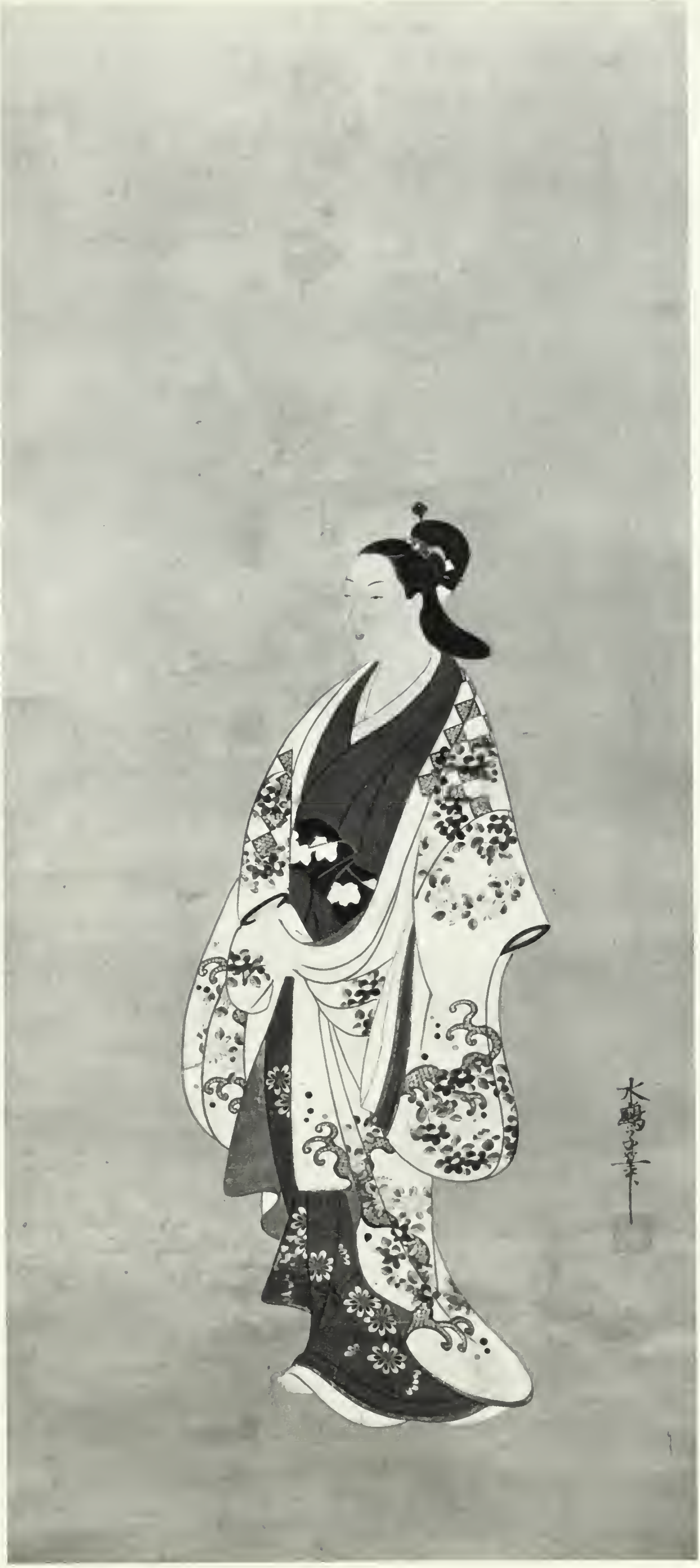
STANDING COURTESAN

Kakemono. Ink, colour and *gofun* on paper; 31⅞×13⅞ in.; *c.* 1715

Standing figure of a courtesan in a red *kimono* and white *uchikake* decorated with a curling wave-like motif in red with white spots.

SIGNED: Suiō-shi hitsu. SEAL: Kamman.
PUBLISHED: *Kokka*, no. 729, December 1952.
EXHIBITED: Great Ukiyo-e Exhibition, Tokyo Shimbunkai, no. 2,041; M.I.A., 1961, no. 17.
ACC. 215.

In the article in *Kokka* referred to, Narazaki gives this painting high praise, referring to the 'beautifully intricate line of the clothing design and the flowery luxuriance of the pattern'. It is interesting to note that the rather unusual red curling-wave motif with white spots as of spray appears in the dress pattern of this courtesan as well as in the *kimono* of the Narihira of the preceding *kakemono*.



CAT. NO. 34

BAIŌKEN EISHUN

The courtesan paintings of the Kaigetsudō school set a trend that was followed by a number of artists outside the group and from, say, 1720 to 1750, a succession of artists produced *bijin-ga* more or less of the kind the Kaigetsudō painters had made popular. As time went on, in the work of these followers the line lost something of its strength, the figures had less grandeur, and prettiness tended to replace the bold décor of the earlier masters. Eishun was quite early in the field, and his paintings of beauties vie at times with the best of the Kaigetsudō, and some introduce a charm which is entirely their own.

Once again there is little to record biographically. Yoshida (*Ukiyo Jiten*, vol. 1, p. 145) makes the rather surprising proposition that Eishun was of the Hasegawa family, and in the latter part of his life changed his name to Mitsunobu, and under that name was responsible for certain *sumi-e* prints and *ehon*. (Shōsuiken is one of the names used by Mitsunobu in a book, *Ehon Fuji no Yukari*, published in 1751, and Yoshida contends that Shōsuiken was a name used by Eishun.) The only ink-prints by Mitsunobu that might remotely be linked with Eishun are album-sheets, examples of which are illustrated in Ledoux, 1942, pls. 31–2, and A.I.C. 'Primitives', p. 68, but these are Sukenobu-inspired and difficult to square stylistically with the paintings of Eishun.

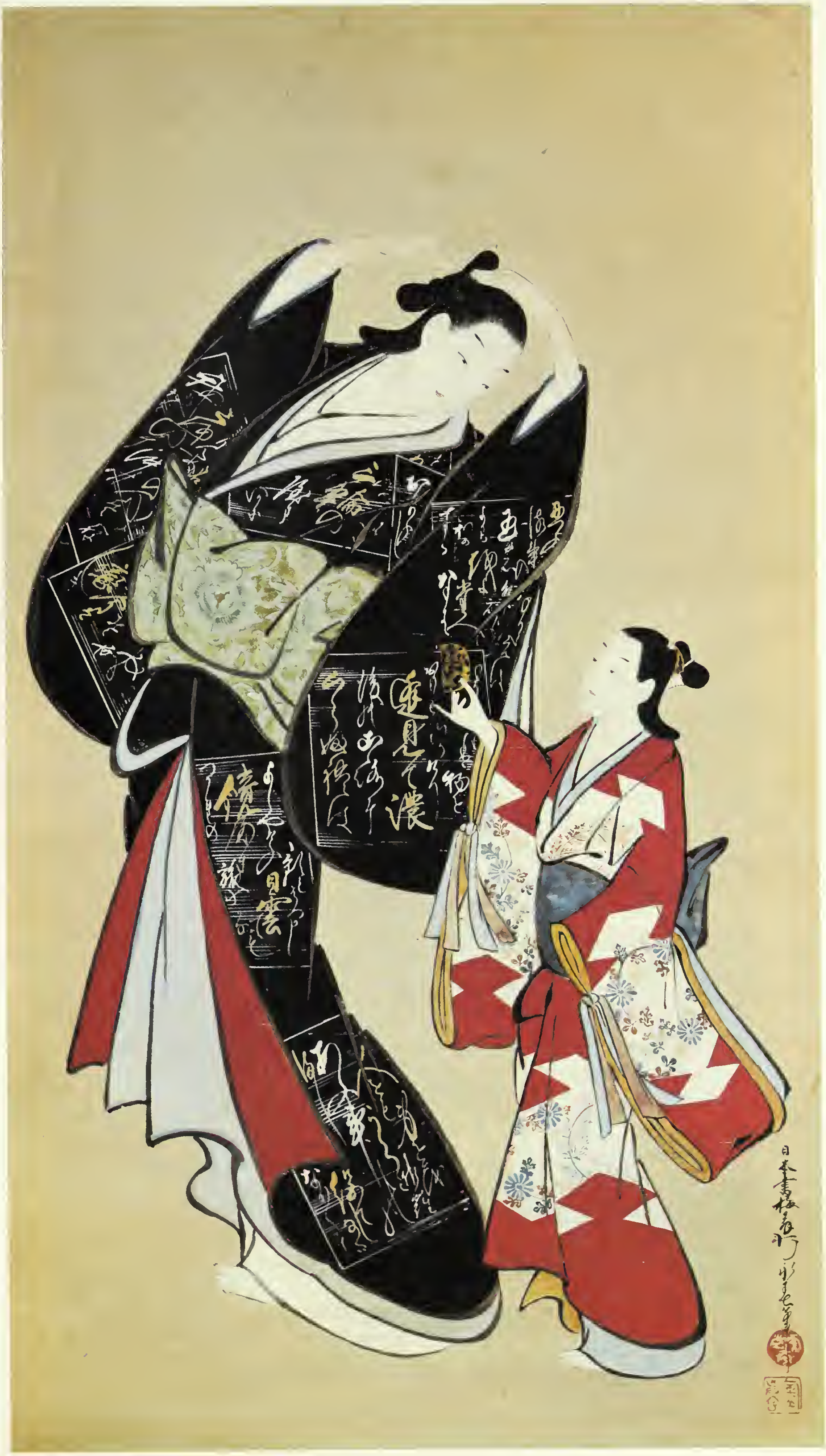
35 COURTESAN FIXING HER HAIR

Kakemono. Ink, colour and *gofun* on paper; 37×20¾ in.; *c.* 1725

A courtesan in a black *uchikake*, patterned with *shikishi* poem cards inscribed with calligraphy in white and gold, has both hands to her hair, a *kamuro* standing beside her and offering her a comb.

SIGNED: Nihonga Baiōken Eishun hitsu. A circular seal, Nantendō, and a square seal, possibly Baiōken.
PUBLISHED: *Sessoku Ukiyo-e Hyaku Sugata* (100 Masterpieces of Ukiyo-e), 1927, p. 16; *Nikuhitsu Ukiyo-e Taikan*, 1933, no. 32; *U.T.S.*, vol. 3, no. 10.
EXHIBITED: *Nikuhitsu Ukiyo-e Taikan*, Kyoto Museum, 1933, no. 8; M.I.A., 1961, no. 8; M.I.A., 1966, no. 18.
FORMER COLLECTIONS: Oba Tashi; Nakano Chūtarō.
ACC. 233.

This is one of the acknowledged masterpieces of Ukiyo-e, and a perfect example of this artist's predilection for dress patterns involving the use of calligraphy in white or gold reserve–a technique known as *hogo-zome* or *hogu-zome* (a kind of *Yūzen* dye). More often than not, such calligraphy is formed haphazardly; but in this painting the cards are inscribed with poems from the *Ogura Hyakunin Isshu* anthology.



CAT. NO. 35

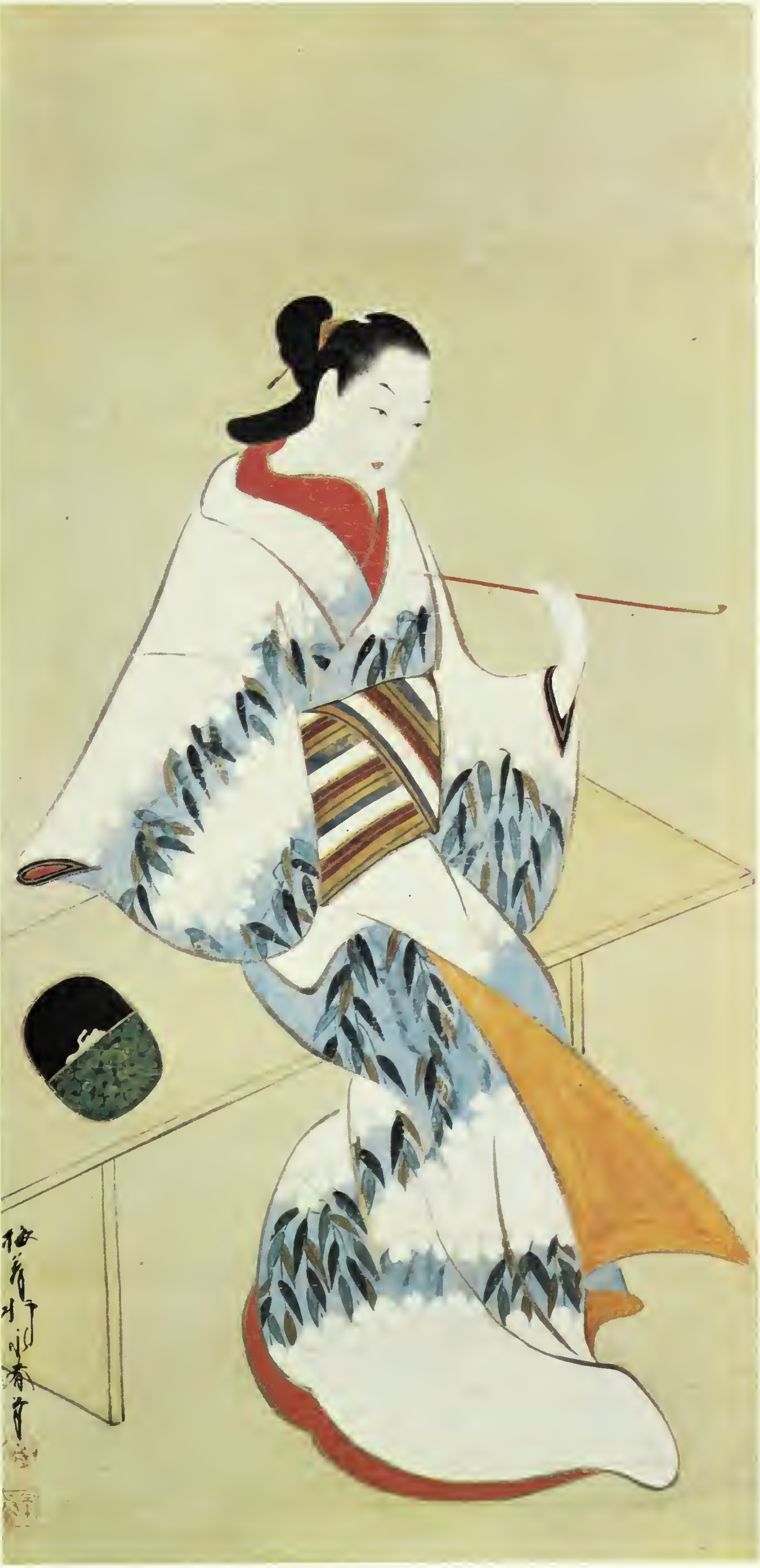
36

SEATED COURTESAN

Kakemono. Ink, colour and *gofun* on paper; $41\frac{1}{8} \times 19\frac{7}{8}$ in.; *c.* 1725

A beauty seated on a bench holding a long tobacco pipe, her tobacco pouch lying beside her. She is wearing a gown with a dramatic pattern of white flowers and leaves in variegated tones of blue.

SIGNED: Baiōken Eishun. The same round and square seals as are on the last-described painting.
PUBLISHED: *Ukiyo-e Taisei*, vol. 2, pl. 244; *Nikuhitsu Ukiyo-e Senshū*, 1938, no. 17.
FORMER COLLECTION: Amazaki Isaburō.
ACC. 231.



CAT. NO. 36

37

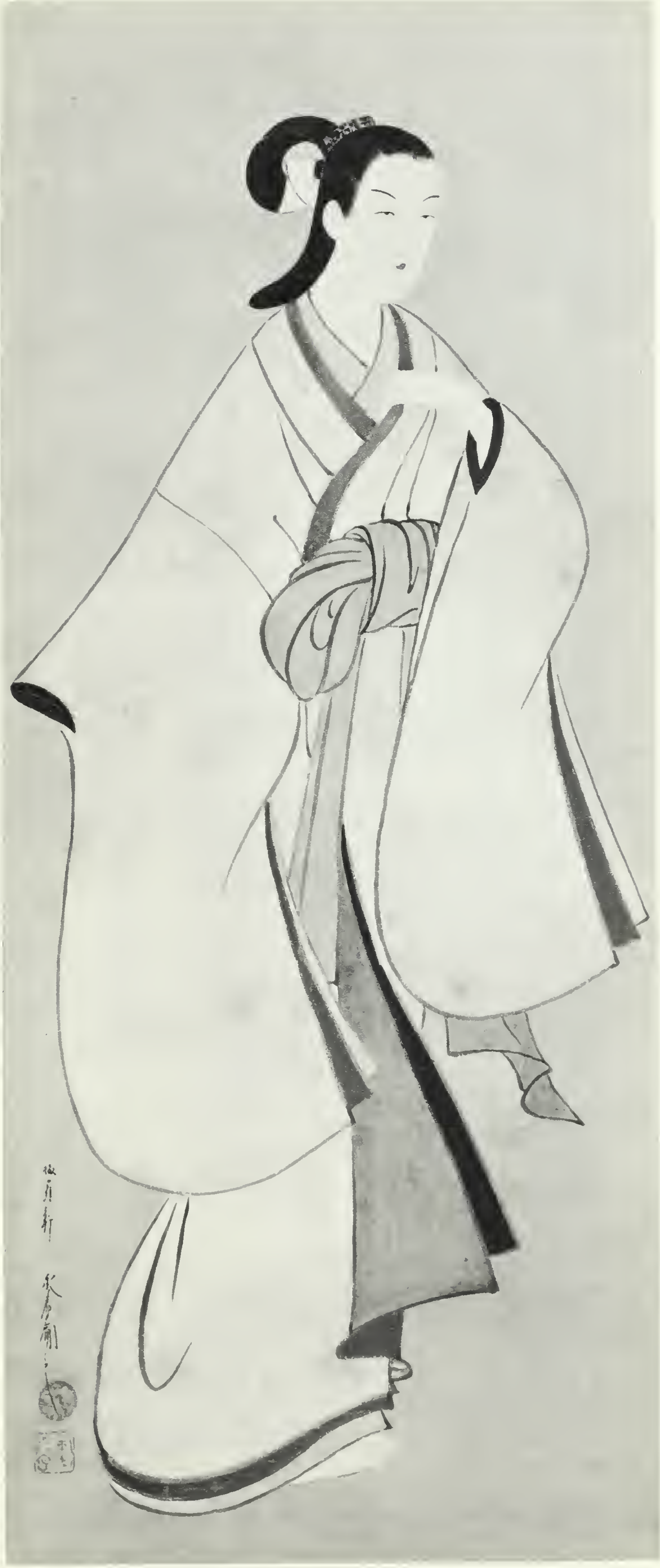
STANDING COURTESAN

Kakemono. Ink, colour and *gofun* on paper; 38×16½ in.; *c.* 1725

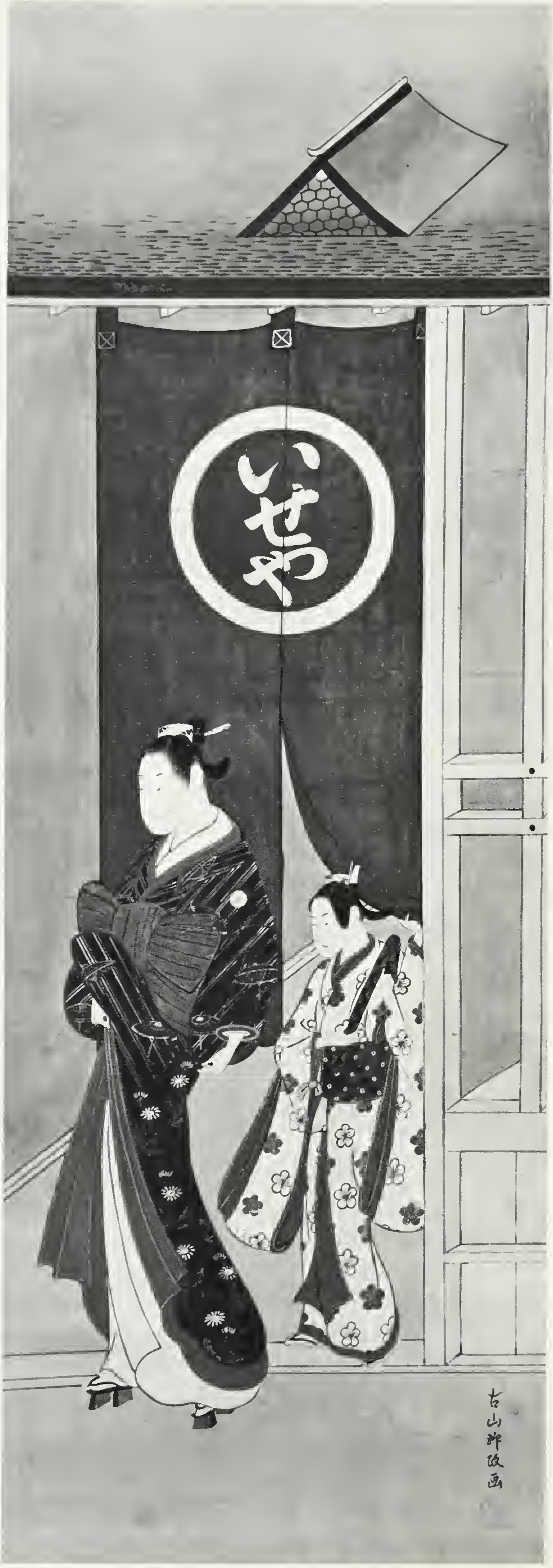
Standing figure of a courtesan in a *kimono* of white and ice-blue, the outline of chrysanthemum flowers and of calligraphy being in white on blue.

SIGNED: Baiōken Eishun zu. The same circular and square seals as are on the two other Eishun paintings in the collection.
ACC. 268.

There is a possibility that, although the seals on this painting are reliable and the painting unquestionable, the signature may have been added later to confirm the evidence, as it were, of the seals.



CAT. NO. 37



CAT. NO. 38

FURUYAMA MOROMASA

(Active c. 1720–40)

A few details are repeated in most Japanese accounts of this artist. He is said to have been the son and pupil of Furuyama Moroshige (himself a direct pupil of Moronobu); that he used the school-name 'Hishikawa' and later assumed the name 'Furuyama'; and that he produced works from the early years of the century onwards. However, nothing that remains seems to pre-date 1720, and his prints, mostly *uki-e* (perspective pictures) in the manner of Okumura Masanobu, are clearly of about 1740 in date. Binyon and Sexton, in *Japanese Colour Prints*, contend that his period of activity extended until 1772, citing a print based on a play of that date. The extant paintings do not seem to be later in date than 1740. Moromasa may well mark the end of the Moronobu line, but in fact Masanobu appears to have been a greater influence than Moroshige.

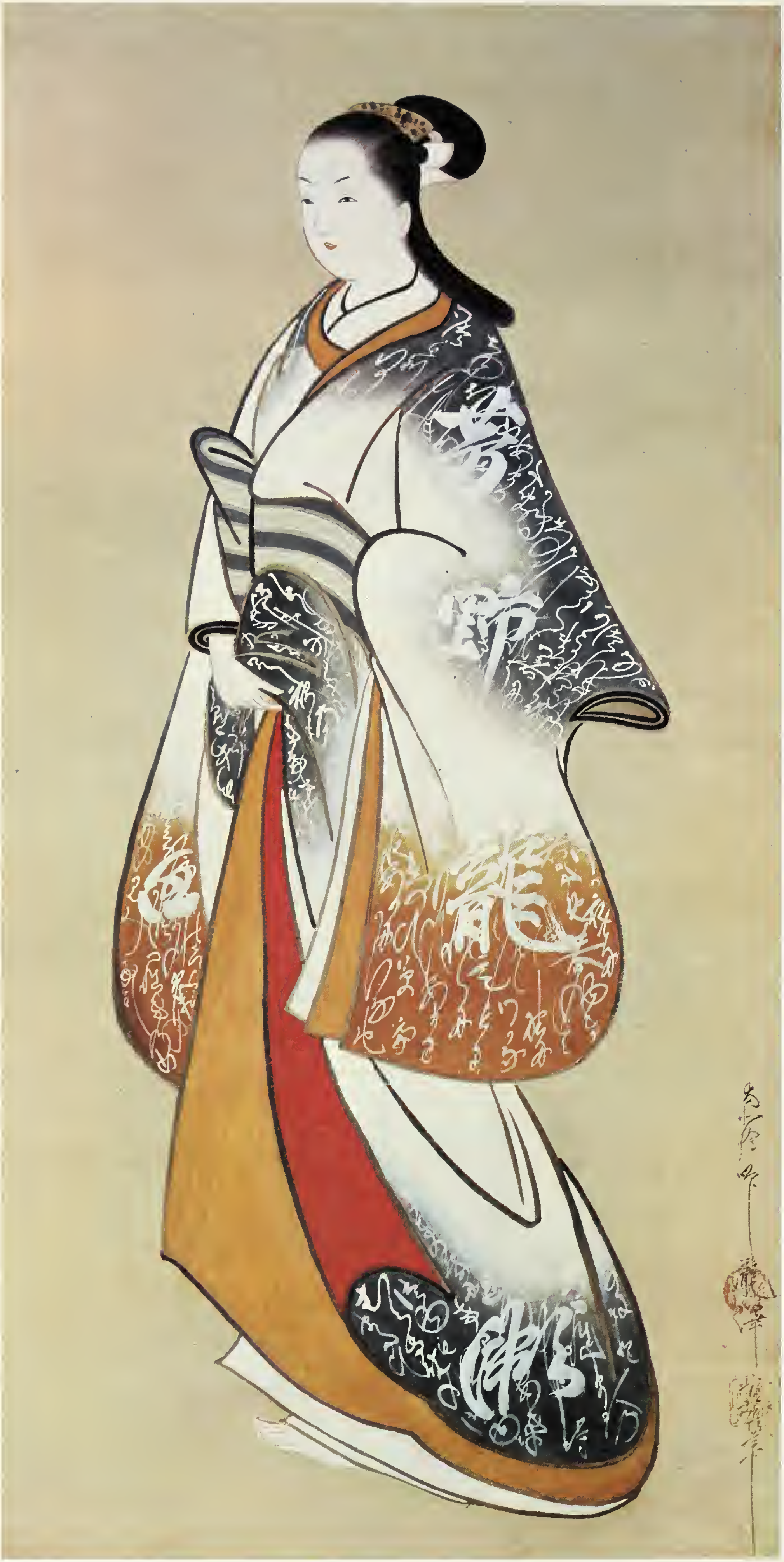
38 COURTESAN OF ISE-YA AND ATTENDANT

Kakemono. Ink, colour and *gofun* on paper; $32\frac{1}{16} \times 11\frac{1}{2}$ in.; *c.* 1720

A courtesan of the Ise-ya leaving the blue-curtained exit of the house, followed by her young *kamuro*. Emblazoned on the curtains is the name of the house, Ise-ya. The courtesan is in a black *uchikake* with a delightful pattern of umbrellas in the rain above blue and white asters. The *kamuro* is in white, with large green and white cherry flowers.

SIGNED: Furuyama Moromasa. SEAL: Moromasa.
PUBLISHED: *Nikuhitsu Ukiyo-e*, 1963, vol. 1, pl. 73.
EXHIBITED: One Hundred Masterpieces of Ukiyo-e, Takashimiya Osaka, 1961; History of Custom and Folklore Society, Showa College, Setagaya, 1962; M.I.A., 1966, no. 22.
FORMER COLLECTION: Zenemon Matsumoto.
ACC. 330.

This is a particularly admired example of Moromasa's earlier painting. Narazaki calls it a 'representative masterpiece'.



CAT. NO. 39

TAKIZAWA SHIGENOBU

(Active Second Quarter of Eighteenth Century)

Nine or ten paintings are known of this artist, of a calibre to give him a high place among the second generation of Kaigetsudō followers, but that is all that is known of him. In Dr Lane's view, he was 'the finest of the artists who followed directly in the tradition of the Kaigetsudo painters. He maintains the majestic grace of the early masters, while contributing a certain freshness of his own devising'. He shows a fondness for pictures of courtesans in a seated position. Other paintings by him are illustrated in *Ukiyo-e Taika Shusei*, vol. III, no. 34, and *Ukiyo-e Taisei*, vol. II, no. 247.

39 STANDING COURTESAN

Kakemono. Ink, colour and *gofun* on paper; 37×18¼ in.; *c.* 1730

Courtesan in *kimono* decorated with calligraphy in white reserve (the *hogo-zome* or *hogu-zome* referred to under the Eishun painting, no. 3) standing facing left, her right hand holding her robes just below the *obi.* Among the prominent words inscribed on the dress–without especial significance so far as one can tell–are 'Yoshino', a place name synonymous with cherry-blossoms and 'Ryu' Imperial.

SIGNED: Yamato-eshi Takisawa Shigenobu hitsu. SEALS: circular, Takisawa; square, Shigenobu.
EXHIBITED: History of Custom and Folklore Society, Showa College, Setagaya, 1962; M.I.A., 1966, no. 23.
ACC. 299.

NISHIKAWA SUKENOBU

(1671–1751)

The earliest foreshadowing of the Ukiyo-e style occured in the first part of the seventeenth century in and around Kyoto, but from Moronobu onwards the centre of development shifted to Edo. Sukenobu represents an eighteenth century revival of genre painting in the old capital, and it is significant that his training should have been under a Kanō master, Einō, and also a Tosa artist, Mitsusuke. Although influenced by the Edo Ukiyo-eshi, whose illustrated books were distributed in Kyoto and Osaka as well as Edo, his own genre is of an altogether gentler character than theirs, especially if we think of it beside the exuberant, even brash, prints of the early Torii men and Okumura Masanobu, and if it lacks the virility of the Edo style it has the compensations of suave, flowing lines and elegant composition.

From about 1708 Sukenobu designed the illustrations for a large number of picture-books that are among the most beautiful ever produced in Japan. He did not design any broadsheets. In these books he enshrines his concept of the ideal Japanese woman, a winning, complaisant creature, small, slender and lissom, and *ehon* like *Tokiwa gusa*, 1731, *Asakayama*, 1739, and *Chiyomi-gusa*, 1740, had a persuasive, tempering influence on the Edo artists, helping to mould, for instance, the style of Harunobu, who was to dominate the colour-print movement in the 'sixties'.

As a painter, Sukenobu has always had a very great reputation in Japan. Even a painter of the Literary Men's School, Ryū Rikyō, spoke highly of him, stating that he was the only Ukiyo-e artist to excel as a painter.

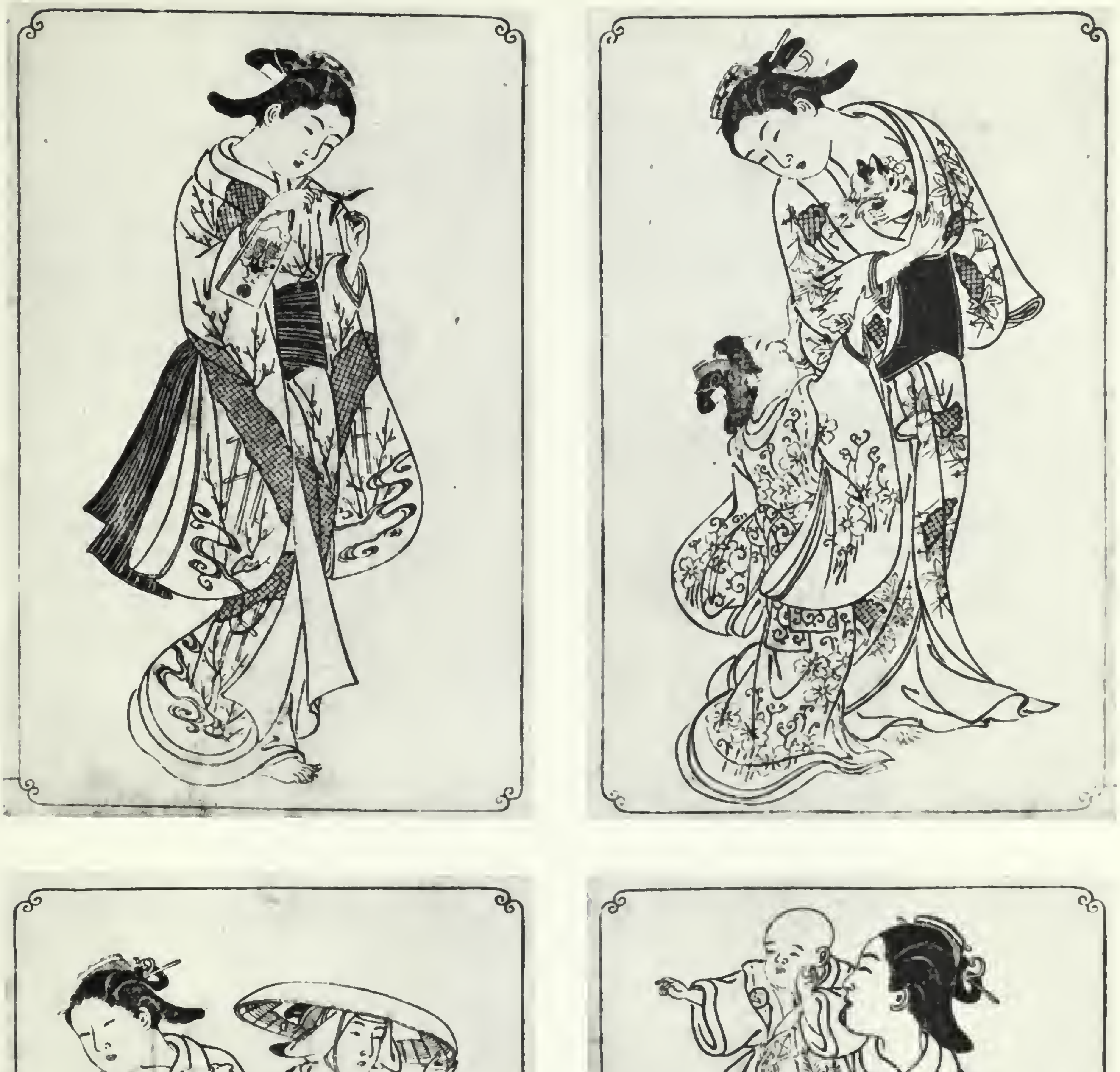
40 ASAKAYAMA

Four prints from the picture-book *Ehon Asakayama*; *sumi-e*. Each 10¼×6½ in.; *c.* 1739

(*a*) Girl holding a shuttlecock and battledore.
(*b*) Woman with a cat in the bosom of her *kimono*, and a young girl reaching up for it.
(*c*) Girl in a large round hat walking right, followed by her maid.
(*d*) Mother carrying a baby on her shoulder.

ACC. 310.

Published in 1739, *Ehon Asakayama* is recognized as one of Sukenobu's greatest books. Michener, in *The Floating World*, agrees that it 'probably presents Sukenobu in his most ingratiating style'.



CAT. NO. 40

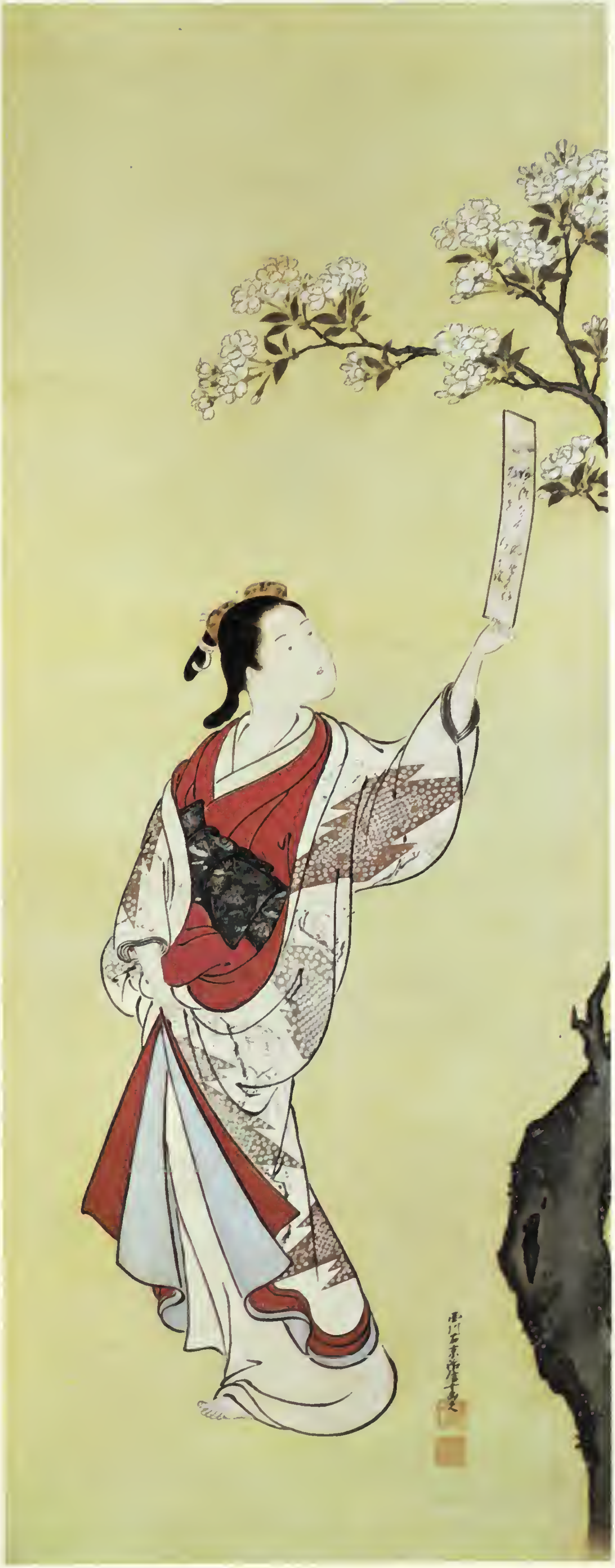
41 GIRL READING A POEM-CARD

Kakemono. Ink, colour and *gofun* on silk; 36¾×14⅜ in.; *c*. 1735

Young woman reading a poem-card (*tanzaku*), reaching up with her left hand to steady it as it hangs from a branch of flowering cherry-tree above her head. The white silk of her *kimono* is powdered with silver-mica.

SIGNED: Nishikawa Ukyō Sukenobu egaku kore (painted this). SEALS: Nishikawa uji; Sukenobu zu.
PUBLISHED: *Kobe Yamatoe Kyōkai Tenran*, 1922.
EXHIBITED: Kobe, Exhibition of Yamato-e Society, 1922; Ithaca, 1966, no. 30; M.I.A., 1966, no. 16.
FORMER COLLECTIONS: Sato Shotarō; Wakaita Amosuke.
ACC. 333.

Authentification certificate by Muneshige Narazaki, dated 1963, in which he states that this painting, 'in its naïve lines and elegant colouring, is thought to be one of the representative works of this great master'.



CAT. NO. 41

WATANABE SHIKŌ

(1684–1755)

After an initial training in the Kanō school, which at least led him to admire the work of Naonobu, reflected in some of his *suiboku* paintings, Shikō discovered a more congenial master in Kōrin, whose style he followed, with personal modifications, so convincingly that Paine suggests 'he may be called the greatest artist to continue the decorative tradition into the middle of the eighteenth century'. In the most characteristic paintings of the artist, such as the often-reproduced 'Palm Tree', still in the Konoe collection, and, indeed, in the four panels of the screen of which one is described below, Shikō struck a very individual compromise between the manneristic ink style of Kanō, the sophisticated patterning of Kōrin, and, by a curious anticipation of later developments, the naturalism of the Maruyama and Shijō schools. (Ōkyo is recorded as having expressed his admiration for Shikō's paintings.) The result is a unique *mélange* that places Shikō's paintings in a category apart.

Watanabe Shikō's true name was Watanabe Motome, and he was a retainer of the great Konoe family. He is reputed to have been of an aristocratic temper himself, and to have painted only for his Lord and for his friends, with the result that his output was limited and his paintings now very scarce.

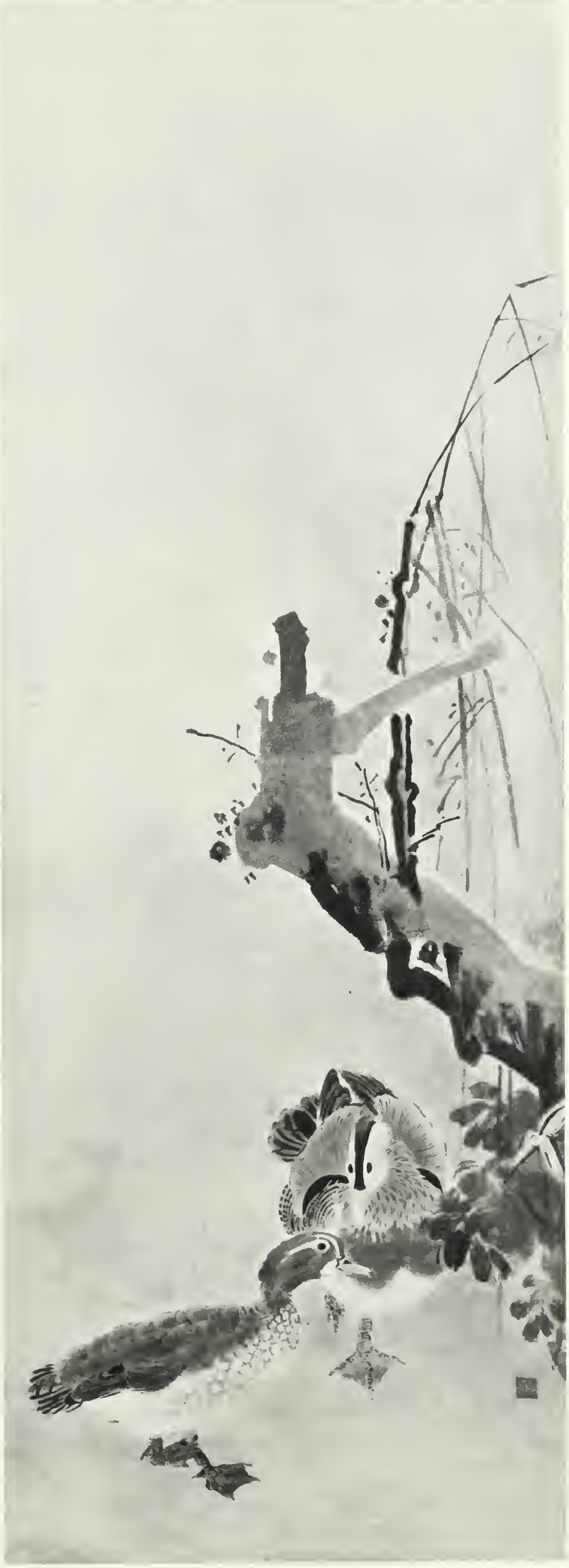
42 MANDARIN DUCKS

Kakemono. Ink, and slight colour on paper; 42×15½ in.; One panel of a four-fold screen; *c.* 1730–40

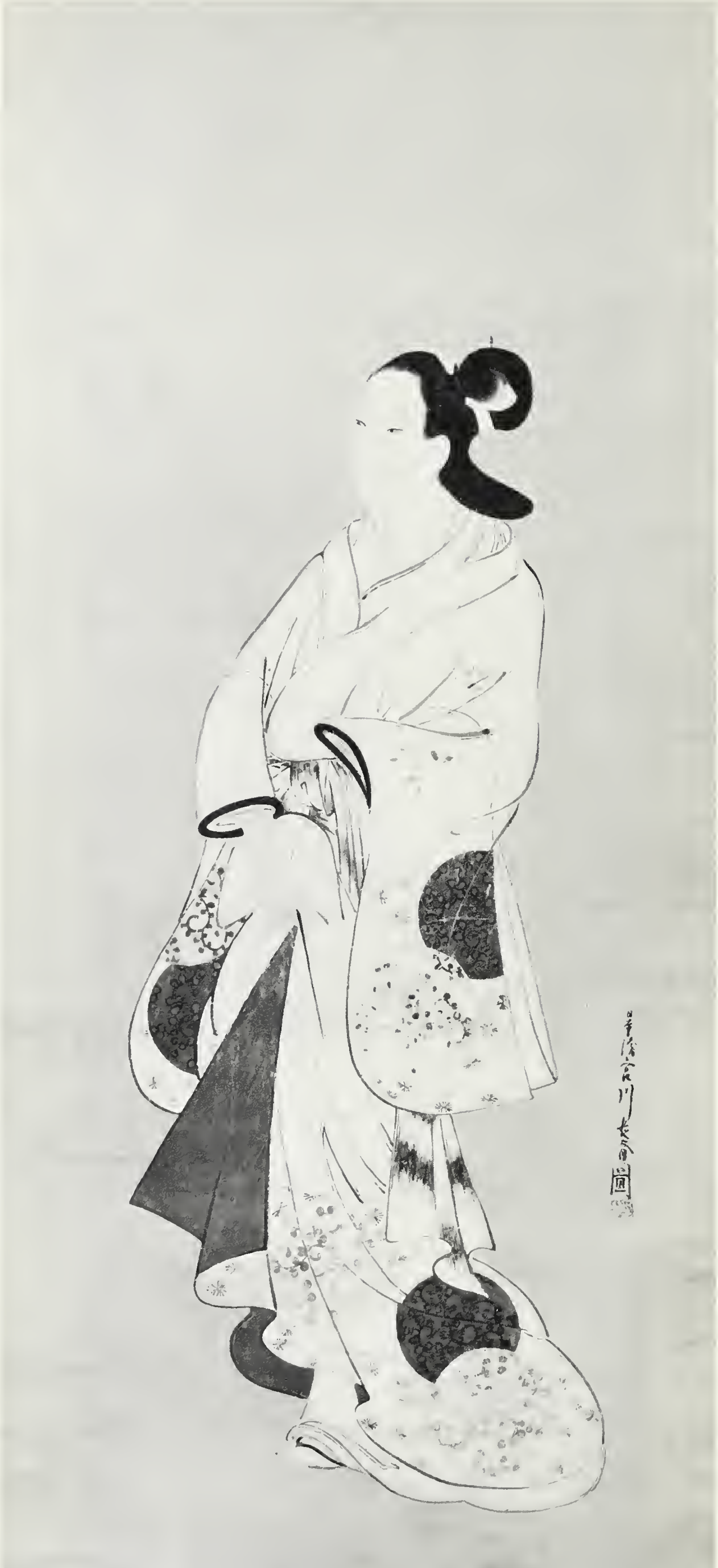
Oshidori, drake and duck, standing below the stump of an old tree. The only colour is the pale red on the head of the drake.

UNSIGNED. SEAL not read. (Another panel of the screen is signed Watanabe Shikō).
ACC. 237.

This is one panel of a four-fold screen, remounted as *kakemono*. One of the other panels, of an owl on a tree stump, is in the Detroit Institute of Arts, and the remaining two, of a pheasant beside a flowering tree and three pigeons on a roof-ridge, in the Baltimore Museum of Art. The panel of the pheasant is signed Watanabe Shikō; the other three bear a seal only.



CAT. NO. 42



CAT. NO. 43

MIYAGAWA CHŌSHUN

(1683–1753)

The names of Ukiyo-e artists are rarely recorded in the annals of their own times, and when they are, as in the cases of, say, Itchō, Kaigetsudō Ando and Chōshun, it is because the artists had fallen foul of the authorities. Chōshun was involved in a fight with Kanō Shunga, who was in charge of the repair work at the Nikkō tombs of the Tokugawa family, with which work Chōshun was assisting. As a result of this affray, Chōshun was exiled. The only light that this sheds on Chōshun's career as an artist is that, despite being a member of the Ukiyo-e school, he was appointed to a post normally reserved for members of the official school. It means that his reputation as a painter stood high even among those of the 'Establishment'. Possibly ,too, the fact that he had received instruction in the Kanō academy may have helped to secure official recognition.

Chōshun is chiefly remembered, however, for his Ukiyo-e genre paintings. Born in Nagoya, he came early to Edo, and was clearly influenced by the work of Moronobu school artists, by the Kaigetsudō group and, possibly by Sukenobu. From these varied elements he created a very personal style, marked by an ability to project a warm and often voluptuous ideal of womanhood, and by a sense of colour that is outstanding. He is not known to have designed for prints or books.

A representative work in the *makimono* form, in which some of his finest paintings were made, is the scroll of theatre scenes in the Tokyo National Museum (a section is illustrated in *U.T.S.*, vol. 3, pl. 15); and his best known *bijin-ga* is the 'Seated Courtesan', also in the Tokyo National Museum, and often illustrated (e.g. in *U.T.S.*, vol. 3, pl. 12, and Lane, *Masters of the Japanese Print*, pl. 64).

43 COURTESAN IN WHITE *KIMONO*

Kakemono. Ink, colour and *gofun* on paper; 46⅝×21 in.; *c.* 1725

Courtesan standing facing left, right hand across her body holding her *kimono*, which is white with big medallions, either red with a blue motif or white with a blue and green pattern.

SIGNED: Nihon-e Miyagawa Chōshun. SEAL: Chōshun.

DATE: *c.* 1725. Narazaki (in *U.T.S.*, *op. cit.* p. 43, *infra*) expresses the view that the present picture seems to have been done whilst the artist was still young, judging by the simplicity which characterizes the whole picture.

PUBLISHED: *U.T.S.*, vol. 3, no. 16.

EXHIBITED: M.I.A., 1961, no. 13.

FORMER COLLECTION: Tanyō Tashi.

ACC. 229.

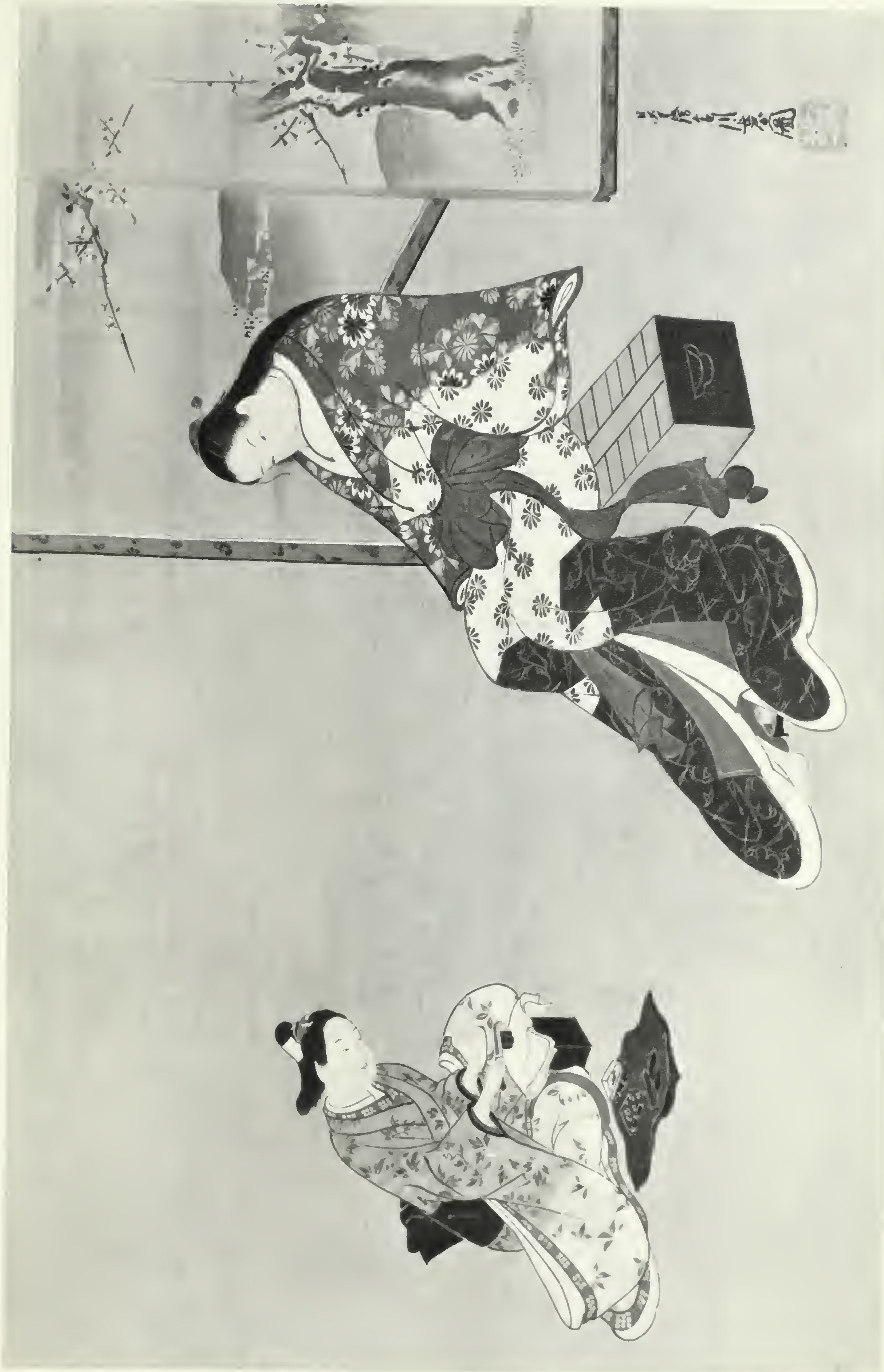
44 COURTESAN WITH ATTENDANT

Kakemono. Colour and *gofun* on silk; 12×18½ in.; *c.* 1730–5

A courtesan seated in a relaxed position on a game's board (*Sugoroku* or the like), watching her *shinzō*, who is cutting up what must be some medicant or perfume and placing it in a lacquered box.

SIGNATURE: Nihon-e Chōshun zu. SEAL: half-obliterated; probably Chōshun.
EXHIBITED: M.I.A., 1961, no. 14.
FORMER COLLECTION: Yabumoto.
ACC. 254.

There is a marked similarity between the pose of the courtesan and that of the single figure in another well-known painting by Chōshun, illustrated in *U.T.S* , vol. 3, pl. 2. The dress patterns of the two differ considerably.



CAT. NO. 44

MIYAGAWA ISSHŌ

(Active *c.* 1745–55)

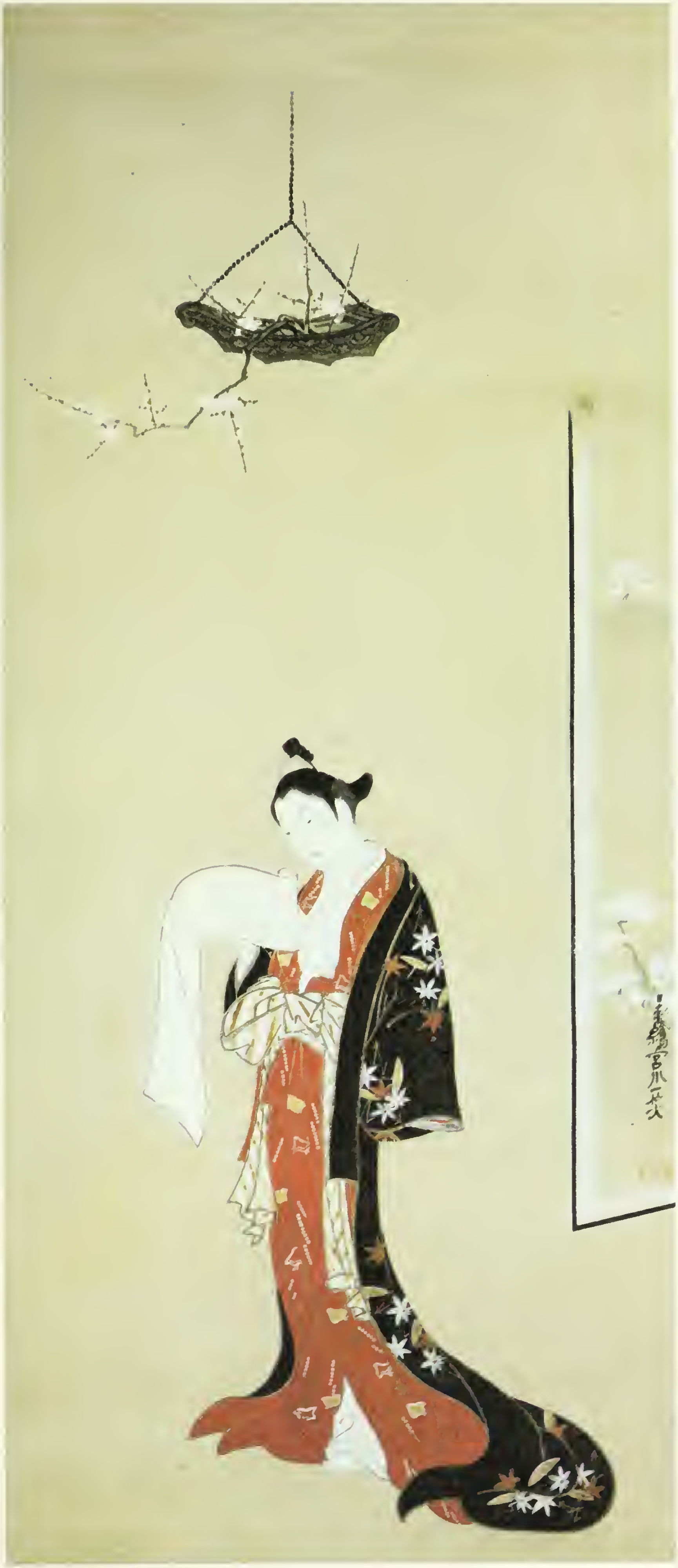
Isshō was an accomplished pupil of Chōshun, and, like his master, confined himself to painting, the absence of prints or book illustrations suggesting–as his paintings do–an artist whose output was commissioned by the wealthier merchants or townsmen, and who had no need to turn to the kind of work that was considered to be on a rather lower plane. Little or nothing is known of his life, though it is suggested that he may, with his master, have been involved in the affair with the Kanō painter Shunga, mentioned in our account of Chōshun, and exiled for a period.

45 A GIRL STANDING BENEATH A FLOWER ARRANGEMENT

Kakemono. Ink, colour and *gofun* on paper; 29½×12¼ in.; *c.* 1750

A girl in a black *uchikake* patterned with maple-leaves and umbrellas, and with a red *obi*, both garments having details picked out in gold, stands and reads a letter beneath a flower arrangement hanging in a boat-shaped container. At her right is a screen painted with a white cherry-blossom design.

SIGNED: Nihon-e Miyagawa Isshō Seals not decipherable.
PUBLISHED: *Nikuhitsu Ukiyo-e Zenshū*, no. 26, Osaka, 1938.
EXHIBITED: M.I.A., 1961, no. 18; M.I.A., 1966, no. 30; Ithaca, no. 33.
FORMER COLLECTION: Shibatsuji Yasuyoshi.
ACC. 220.



CAT. NO. 45

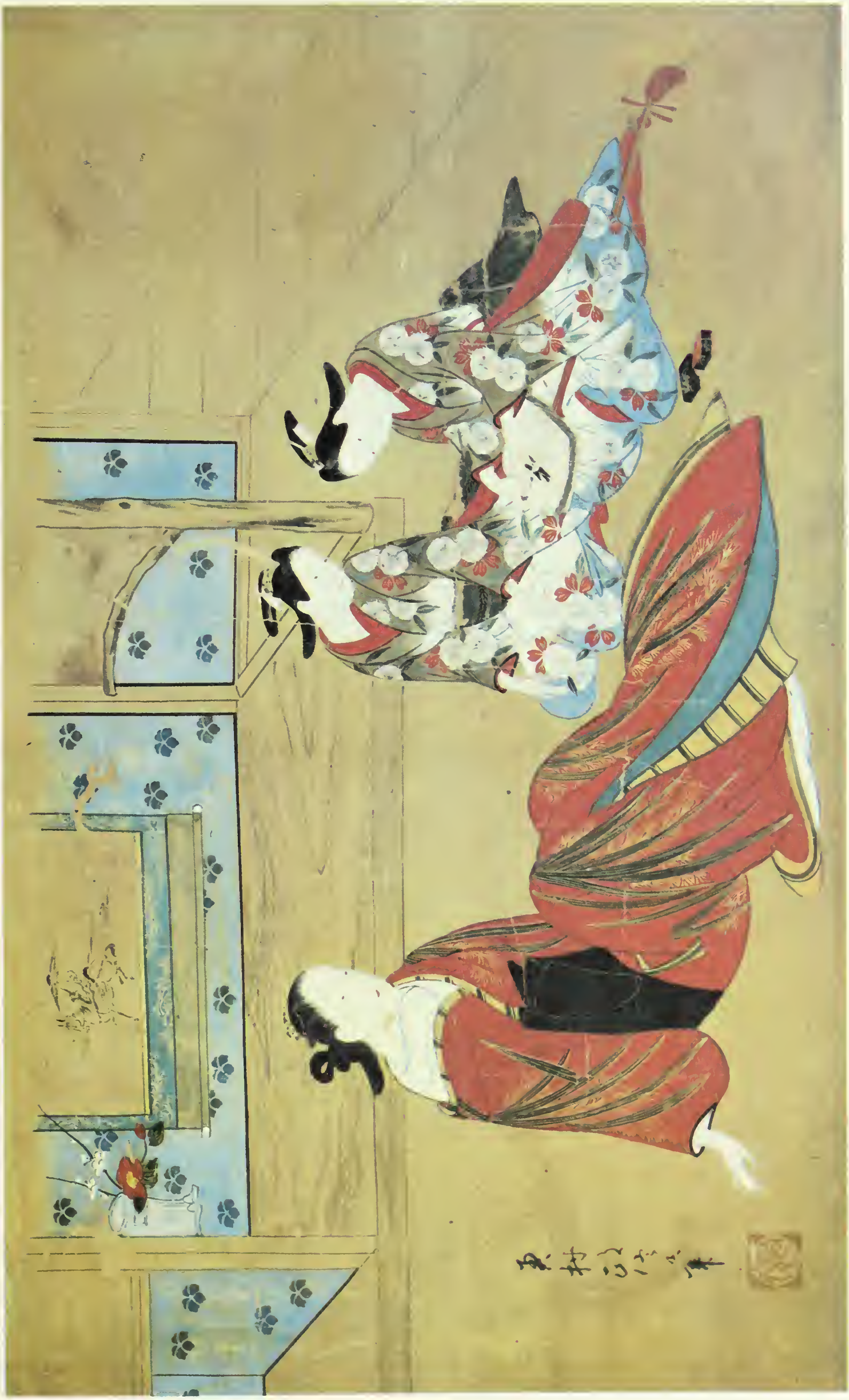
OKUMURA MASANOBU

(1686–1764)

Okumura Masanobu is one of the great figures of the Ukiyo-e movement. His working career encompasses the first half of the eighteenth century, from the immediately post-Moronobu period of hand-coloured ink-prints to the threshold of the full colour-print era inaugurated by Harunobu in 1765. During this period of changes of style and enlargement of the scope of Ukiyo-e in range of subject-matter, in format of prints and in technical methods, he was always in the forefront of innovation. Believed to be a self-taught artist, in his earliest works he was much influenced by Moronobu and Kiyonobu (indeed, his first dated work, a *Courtesan Album* of 1701, is a direct copy of Kiyonobu's *Keisai Ehon* of 1700. A page from this copy is in this collection; see p. 100). Later, there is evidence that he studied the paintings and prints of the Kaigetsudō group and Sukenobu, but he enlivened everything he did with wit and *joie de vivre*, and often endowed his prints and paintings with a poetic allusiveness, the result, probably, of his own ability as a writer. His output ran the whole Ukiyo-e gamut: paintings, prints of courtesans, of Kabuki subjects, of everyday genre; illustrated books, albums, including *shunga*.

Soon after 1740 hand-colouring of prints was superseded by the introduction of block-printing of colour, and Masanobu is thought to have been one of the first to use the new process, and certainly did much, by his example, to establish the *benizuri-e*, the so-called 'red-printed' picture (actually printed in two colours, normally red and green). He also led the way with *uki-e*, pictures constructed on a near-European perspective, *hashira-e*, prints of the pillar-hanging format, and *ishizuri-e*, 'stone-prints', actually white-line woodcuts simulating Chinese stone rubbings. Quite early in his career, in the early 1720s, Masanobu opened a publishing house, using a red gourd as a trade-mark, a concern which his son, Okumura Genroku, took over at some time in the late 'thirties.

Considering his long life, it is surprising that the known paintings by Masanobu are so few, but this may be due to the amount of time absorbed in the designing of prints, books and albums, and also in running the publishing house. But the paintings that exist are of a kind only to complete the picture of the all-round Ukiyo-e artist, and are comparable in their medium to the splendid legacy of printed work left by him.



CAT. NO. 46

46 COURTESAN AND TWO ATTENDANTS

Kakemono. Ink, colour and *gofun* on paper; $12\frac{2}{3}\times27\frac{1}{4}$ in.; *c.* 1735

A courtesan in a dark red *kimono* with a pattern of leaves is seated in front of a *tokonoma* in which is hanging a *sumi* painting of an old man, perhaps the poet Saigyō, in a wide straw hat, riding a horse. Near her two young attendants, one of them adjusting the strings of her *samisen*, are kneeling.

SIGNED: Okumura Masanobu. SEAL: Masanobu.
PUBLISHED: M.I.A. Catalogue, 1961, no. 15, fig. 3.
EXHIBITED: M.I.A., 1961.
ACC. 211.

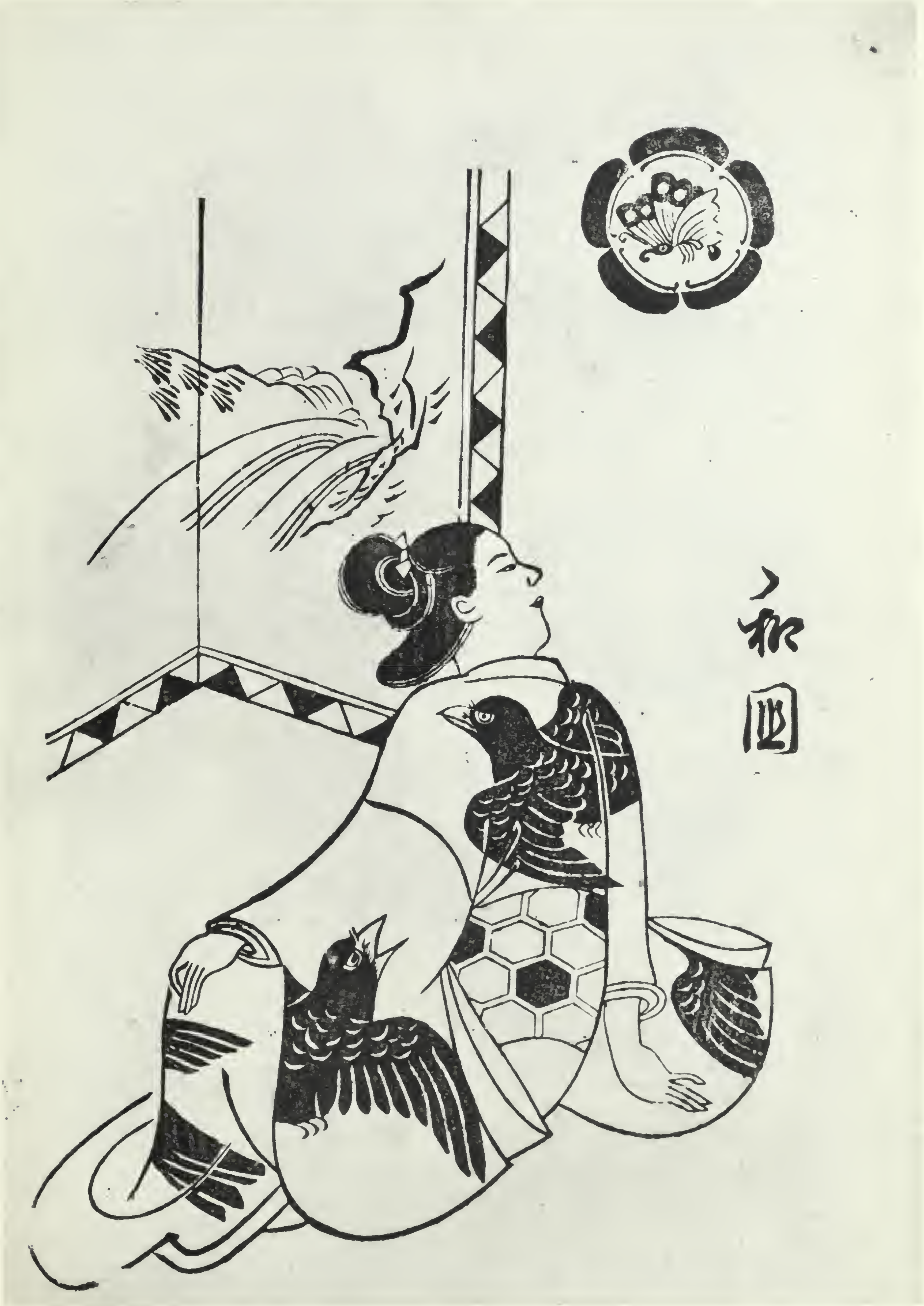
47 THE COURTESAN WAKOKU

Print: *sumi-e*. $10\frac{3}{8}\times7\frac{3}{16}$ in.; *c.* 1701

The courtesan Wakoku, in a *kimono* decorated with two large crows, seated by a screen, the *mon* of her house, a butterfly, above. A page from an album closely based on the *Keisei Ehon*, (*Picture Book of 'Castle-breakers'*, i.e. courtesans) by Kiyonobu.

UNSIGNED.
PUBLISHER: Kurihira Chōemon.
PRINT PUBLISHED: Hamilton Easter Field Sale Catalogue, 1922, no. 17, (as possibly by Ishikawa Ryūsen).
FORMER COLLECTIONS: Hamilton Easter Field; Church.
ACC. 304.

Kiyonobu's *Keisei Ehon* was published in 1700, and in the following year a copy appeared under the imprint of the publisher Kurihira Chōemon. In an article in *Ukiyoye no Kenkyū* (vol. v, no. 3, December 1926), Kazuo Inoue discussed the two albums, and enumerated his reasons for ascribing the unsigned copy of the book, published in 1701, to Okumura Masanobu. The most convincing of the arguments is that later in the same year (1701) the same publisher issued a further book again plagiarizing the Kiyonobu album, lacking title, but signed Masanobu.



CAT. NO. 47

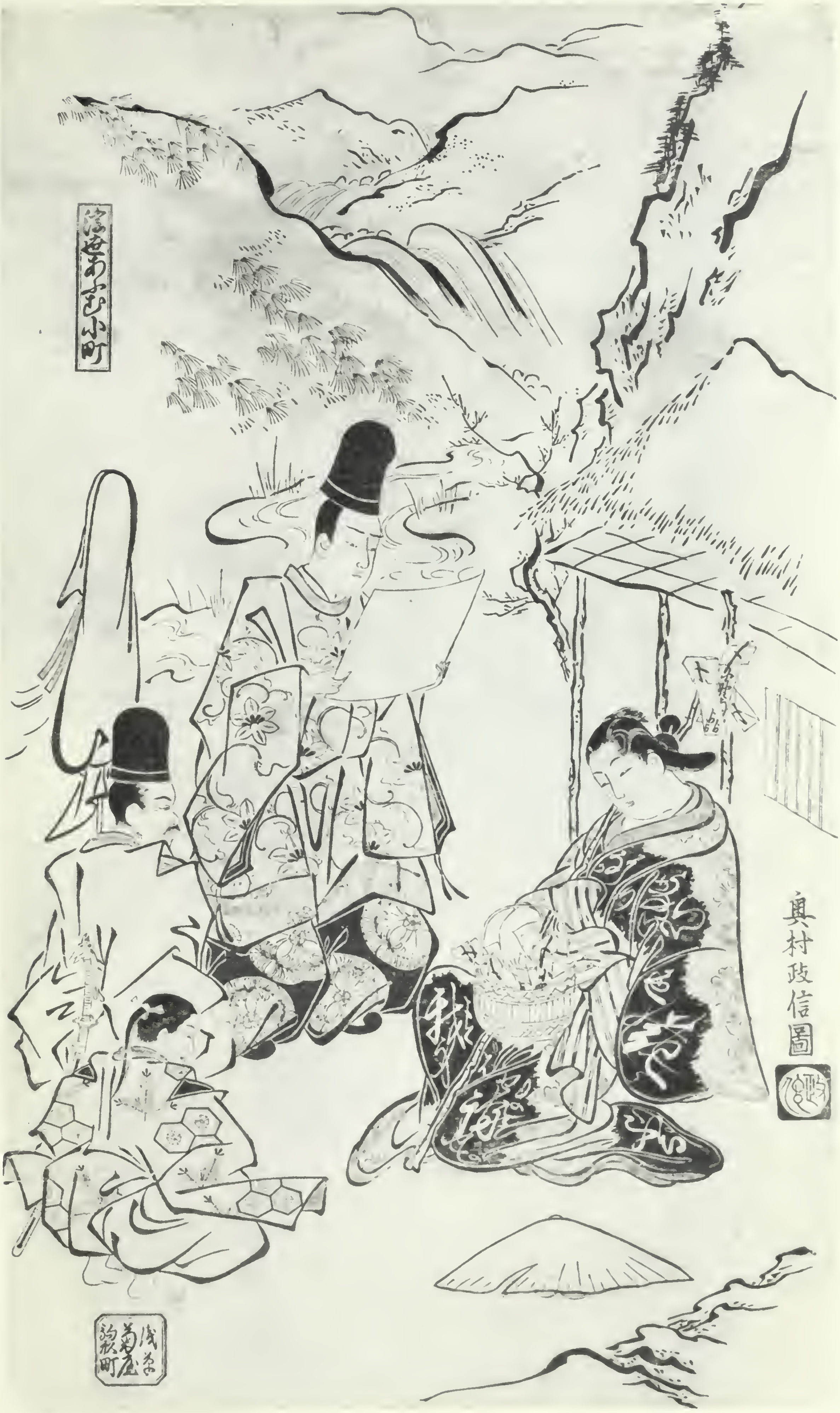
48 UKIYO 'PARROT' KOMACHI

Large print, *sumizuri, tan-e.* 21½×12½ in.; *c.* 1715–20

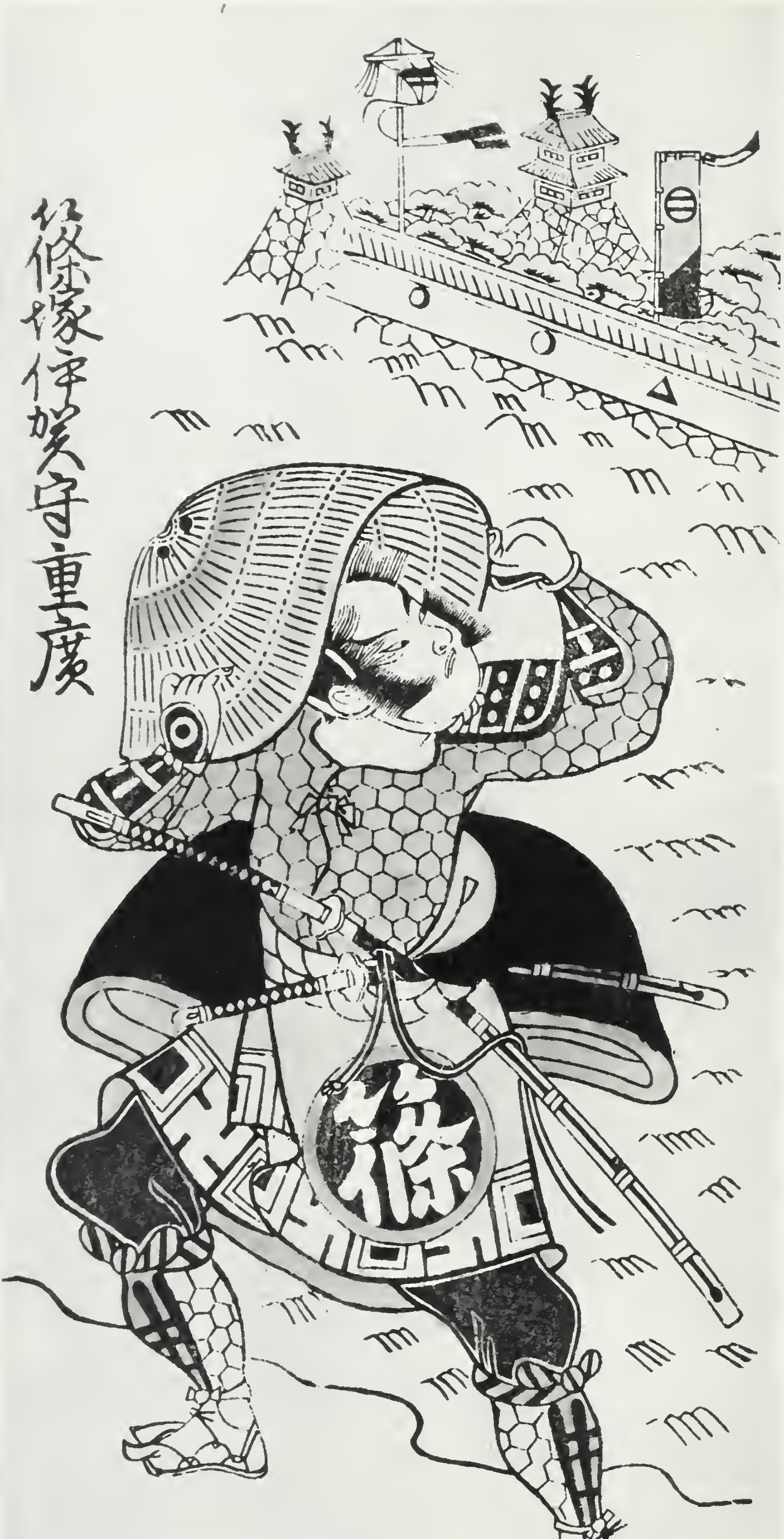
A courtesan seated with a basket of love-letters in her lap and across her shoulder a stick, at the end of which more love-letters are attached, like trophies, whilst a courtier in Heian dress reads from a scroll to her, his attendants, a banner-bearer and a page holding his sword, at his side. In the background is a ravine with a torrent. The clothes of the figures are in indeterminate tones of buff on which the details are picked out in bright *tan.*

TITLE: *Ukiyo Ōmu Komachi*, 'Parrot' Komachi of the Floating World.
SIGNATURE: Okumura Masanobu. SEAL: Masanobu.
PUBLISHER: Kikuya.
PRINT PUBLISHED: V. & I., Paris, 1909, no. 122, pl. 33.
EXHIBITED: Musée des Arts Décoratifs, Paris 1909.
FORMER COLLECTIONS: Mutiaux; Haviland; Bess.
ACC. 382.

Few classical subjects were more popular with the Ukiyo-e artists than the Seven Episodes of Komachi (*Nana Komachi*), which they usually dealt with in *mitate*, or parodic, vein. The life of the ninth-century poetess was the basis for a number of fourteenth-century Nō plays, and from them arose the canon of the Seven Episodes. The present print alludes in typical *mitate* fashion to the episode known as Ōmu Komachi, 'Parrot' Komachi. In the Nō play, the poetry-loving Emperor Yōzei sends a poem to Komachi, now 100 years old and a recluse, employing his Councillor Yukiie as emissary. Yukiie reads the Emperor's poem to Komachi and she, constrained by etiquette to reply, returns the poem, altering only one character.


浮世あふむ小町
奥村政信圖
浅草
菊屋
駒形町

CAT. NO. 48



CAT. NO. 49

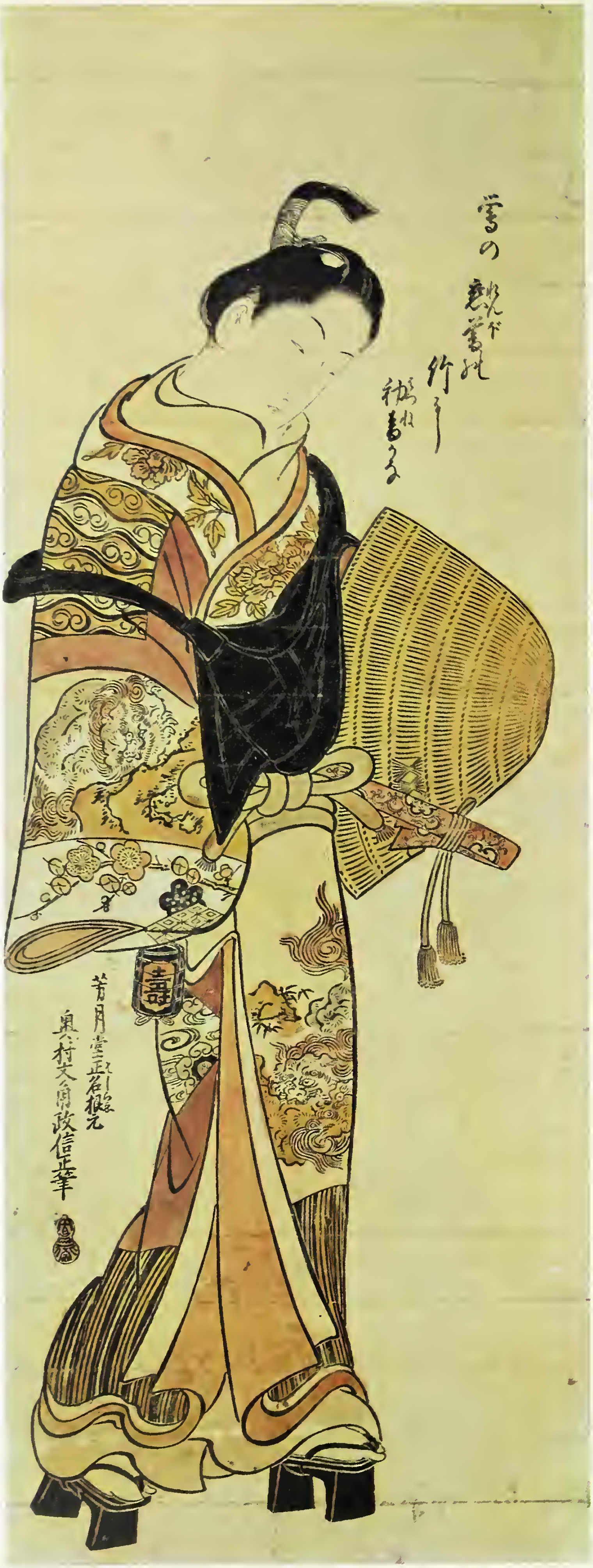
49 EBIZŌ AS THE WARRIOR SHINOZUKA

(Attributed to Okumura Masanobu) *Hoso-ban* print, *sumi-e*, *urushi-e*, hand-coloured; 12½×5⅞ in.; *c.* 1736

Ichikawa Ebizō as the warrior Shinozuka Iga no Kami Shigehiro in a play, probably *Hobashiro Taiheki*, performed at the Ichimura-za in the fourth month of 1736. The armour vest and sleaves are yellow, the sedge hat yellow and pink-banded, and the castle is also touched in with yellow and pink. The play, one can be certain, gave a quite distorted story of the historical figure of this name, but, in fact, after the death of his lord, Yoshisada, Shinozuka was beseiged in the fortified castle of Kawai at Seta, and escaped by boat to the shores of Oki. In this print it may be imagined that he has made his escape, and, disguised in a *komusō's* hat, looks back at the castle. At the left is written his name, and a plaque hanging on a cord over the actor's sword bears the first character of Shinozuka's name.

UNSIGNED.
ACC. 276.

A print by Nishimura Shigenobu seems to depict the actor in exactly the same role, the only difference being that in it he is given the name of Shinozuka no Gorō. An impression of this print in the Michener collection is illustrated in *Japanese Prints from the Early Masters to the Modern*, fig. 71, described on p. 261.


鶯の
芳月堂正名根元
奥村文角政信正筆

CAT. NO. 50

50

YOUTH IN *KOMUSŌ* DISGUISE

Kakemono-e print, *urushi-e*, hand-coloured; 25¾×9⅝ in.; *c.* 1740

Standing figure of a youth carrying the beehive basket-hat of the *komusō*. Over his shoulder he wears a black *obi* of a priest, and he carries a *shakuhachi* in a brocade case. Above is a poem reading:

> The first song on the bamboo (i.e. the *shakuhachi*)
> Is like the fervent yearning of the nightingale.

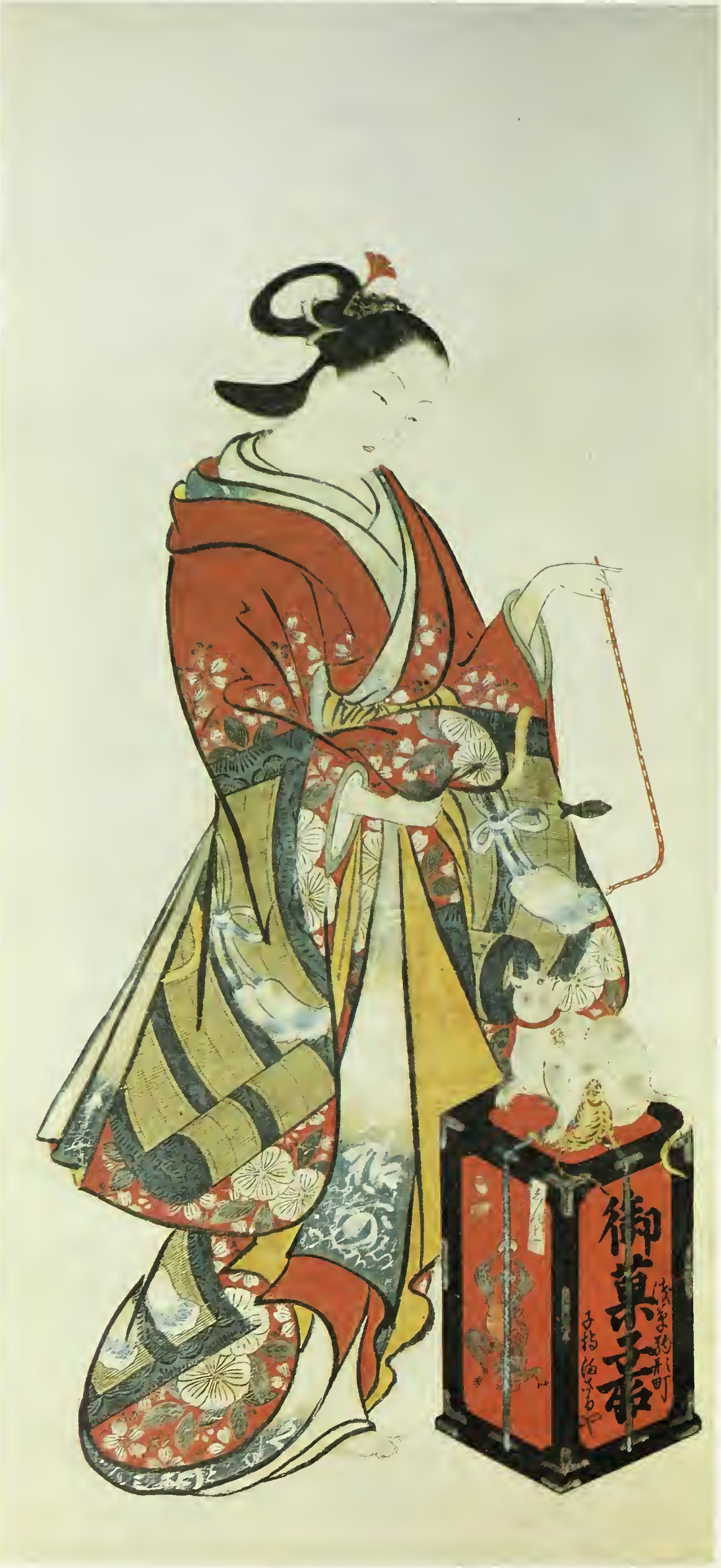
SIGNED: Hōgetsudo shōmei kongen hashira-e (originator of the pillar-print), Okumura Bunkaku Masanobu shō-hitsu. SEAL: Tanchōsai.

SUBJECT ILLUSTRATED: A.I.C. 'Primitives' p. 161; Catalogue of exhibition of prints in the Lieftinck Collection, Stedelijk Museum, Amsterdam, 1948, no. 9 (now in the Prentenkabinet, Amsterdam); Noguchi, *The Ukiyoye Primitives*, pl. 60.

FORMER COLLECTION: Philippe R. Stoclet.

ACC. 354.

The *komusō*, or a *mitate* of the *komusō*, is a frequent figure in Ukiyō-e art. Originally the name of a Zen Buddhist sect, the priests wore a distinctive 'beehive' hat of straw, and begged for alms by playing the *shakuhachi*. Political and other outlaws often joined the sect.



CAT. NO. 51

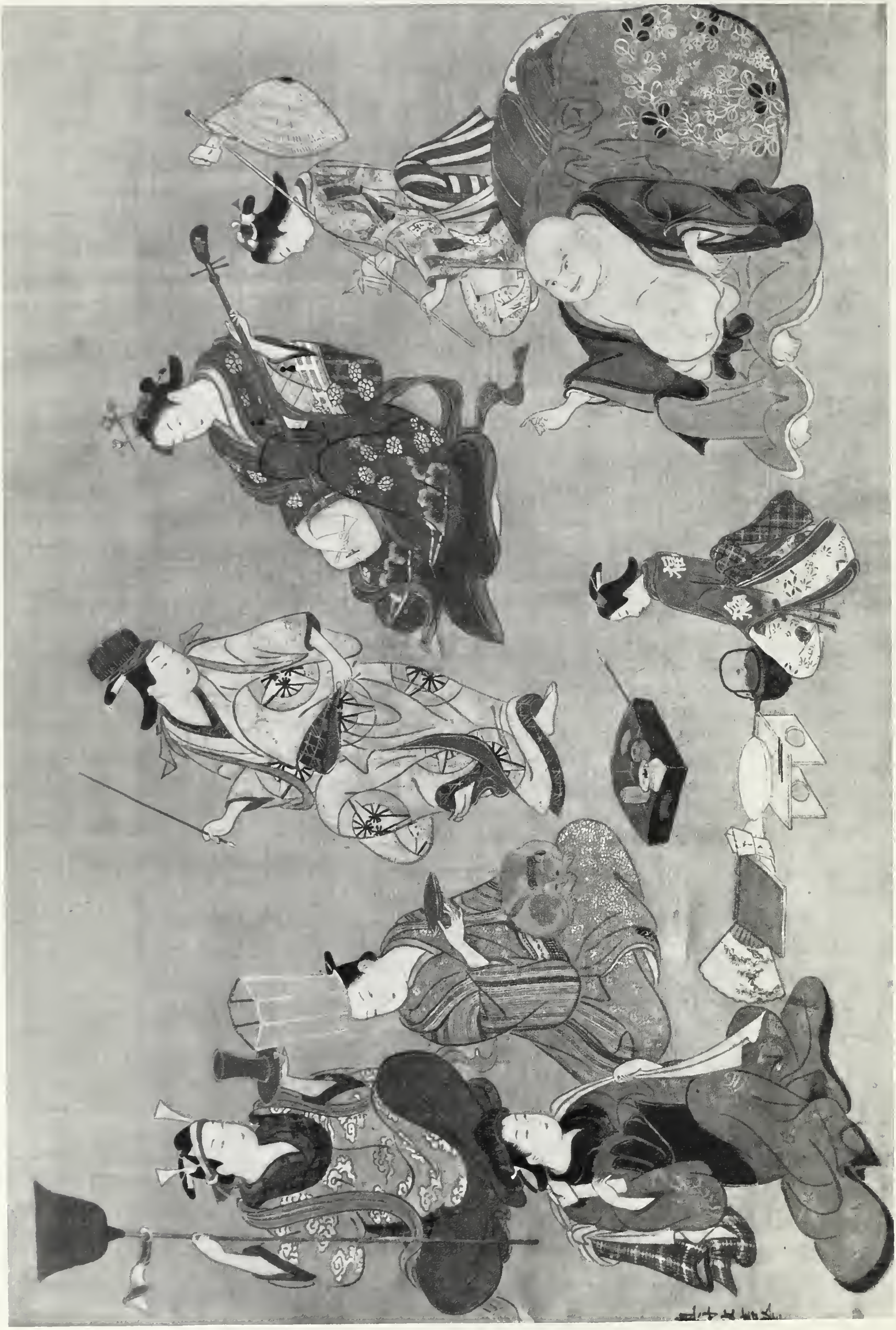
51 COURTESAN PLAYING WITH CAT AND KITTEN

Attributed to Okumura Masanobu. *Kakemono*. Ink, colour and *gofun* on paper; 25⅜×11¾ in.; *c.* 1715

A courtesan standing by a box and amusing a cat and kitten seated on it by twirling a small artificial fish on the string of a bow. The inscription on the box reads: 'The House of Masaru, cake-seller of Komagata street, Asakusa'. The other visible side of the box bears a painting of a frog and a shower of coins.

UNSIGNED.
EXHIBITED: Ithaca, no. 37.
ACC. 319.

As the cataloguers of the Ithaca exhibition (Martie Young and Robert J. Smith) point out, there are several variants of the theme of this painting, and, moreover, in each there is a box bearing the name of the same famous house of cake-makers, Masaru-ya. Closest is the print attributed (rather doubtfully, perhaps), to Kiyonobu I, illustrated in A.I.C. 'Primitives', p. 45, where the details are so closely similar as to give rise to the thought that one is a copy of the other. (One difference, apart from the pattern of the girl's clothes, is that a monkey is painted on one side of the box instead of a frog.) If we are right in our attribution of the painting to Masanobu, then the print may be by him, or, more possibly, by someone in his studio: it would not be too far-fetched to imagine it as a very early work of Toshinobu. Another painting of the subject by Masanobu is known, (illustrated, *Toyo Bijutsu Taikan*, 1909), the position of the figure and the inclusion of an attendant being the main points of difference from the present painting. Lastly, there is the well-known print by Kaigetsudō Dohan which depicts a courtesan seated on the inscribed box and teasing a cat with a towel. (In this instance, too, the box has a monkey painted on one side.) All these examples appear to date about 1715 or shortly afterwards, and one must assume that at this time Masaru-ya must have been much in the public eye, or even, indeed, that the prints and paintings were sponsored by Masaru-ya by way of advertisement.



CAT. NO. 52

52 A BURLESQUE OF THE SEVEN GODS OF GOOD LUCK

Kakemono. Ink, colour and *gofun* on silk; 14×21⅛ in.; *c.* 1735

An evening party at which the *sake* has been freely circulating and fancy dress seems to be the order of the day. A central seated figure, holding a cat on his knees, has a lampshade on his head; a youth dances to the *samisen* played by a courtesan whose attendant holds a paper crane and tributes to her mistress's popularity–love-letters and a *komusō*'s hat–at the end of a stick; another youth sits holding a broom like a standard; and a girl in front, left, brandishes a love-letter. A little *kamuro* at the front is in control of the *sake*-kettle and Hotei has dropped in to the convivial gathering and rests against his sack. This curious scene is explained to some extent when we realize that the six merry-makers with Hotei bear emblems that link them with the remaining six gods–the crane points to Jurōjin, the *samisen* to Benten's *biwa*, the broom to Bishamon's lance, and so on.

SIGNED: Okumura Masanobu. GOURD SEAL: illegible.
EXHIBITED: M.I.A., 1961, no. 16; M.I.A., 1966, no. 20.
ACC. 216.

OKUMURA TOSHINOBU

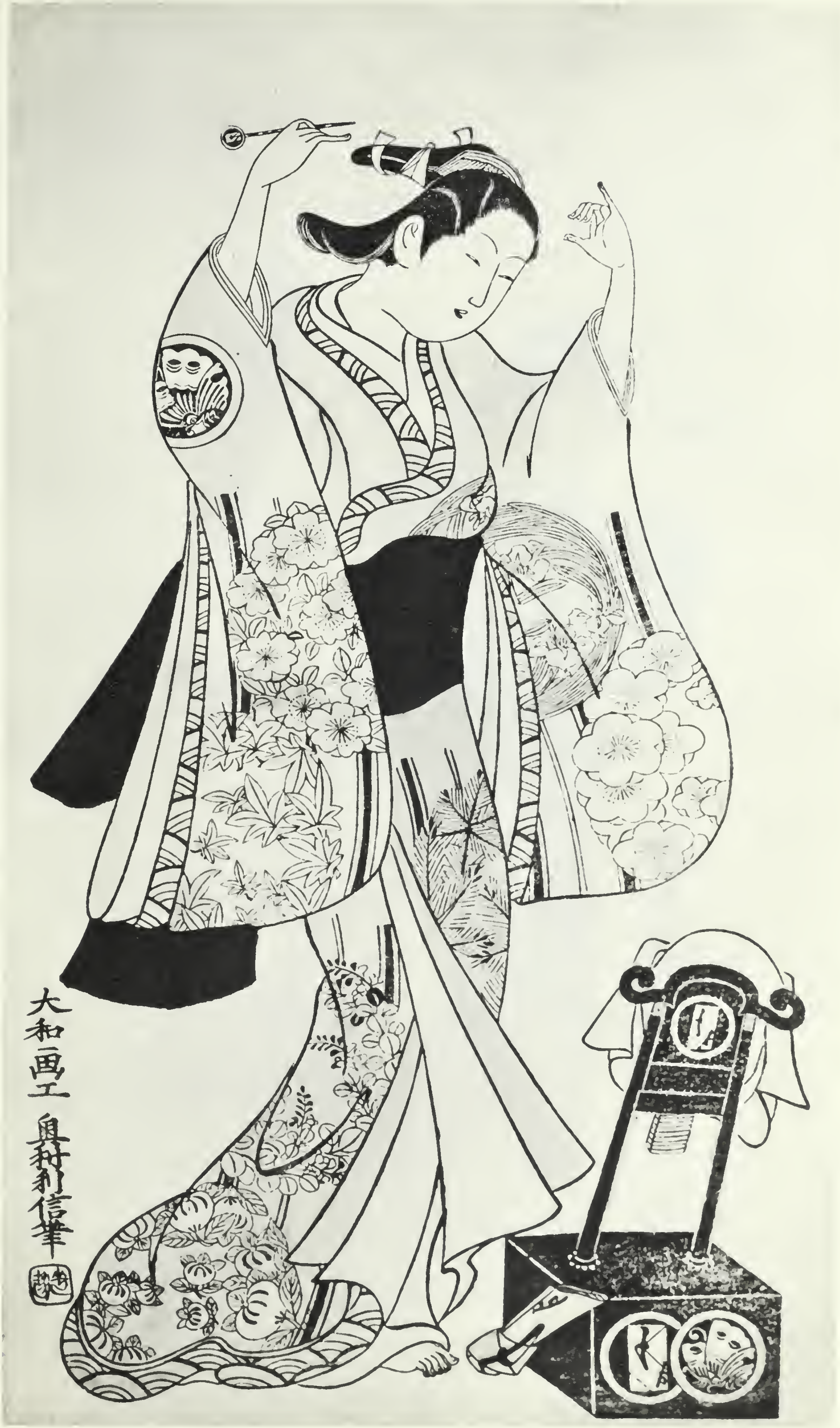
(Active *c.* 1717–42)

Toshinobu was a pupil of Okumura Masanobu, and perhaps his son. His period of activity coincides almost exactly with the time that the *hoso-e urushi-e* type of print was current, and the lacquer print was his speciality. His prints were largely devoted to the theatre, but he was attracted by the gentler episodes rather than the *aragato* ('rough stuff'), and invested the *onnagata* with a truly feminine charm. Very few paintings from his hand exist, nor did he illustrate more than a very limited number of picture-books, of which that entitled *Takasago Tokaeri-matsu* was the only one known to Miyatake, the compiler of the *Okumura Masanobu Gafu.* He seems to have retired or died almost immediately after the introduction of colour-printing: the print in the Art Institute of Chicago, no. 23 in the A.I.C. 'Primitives', p. 182, dated about 1742, is thought to be the last print designed by him.

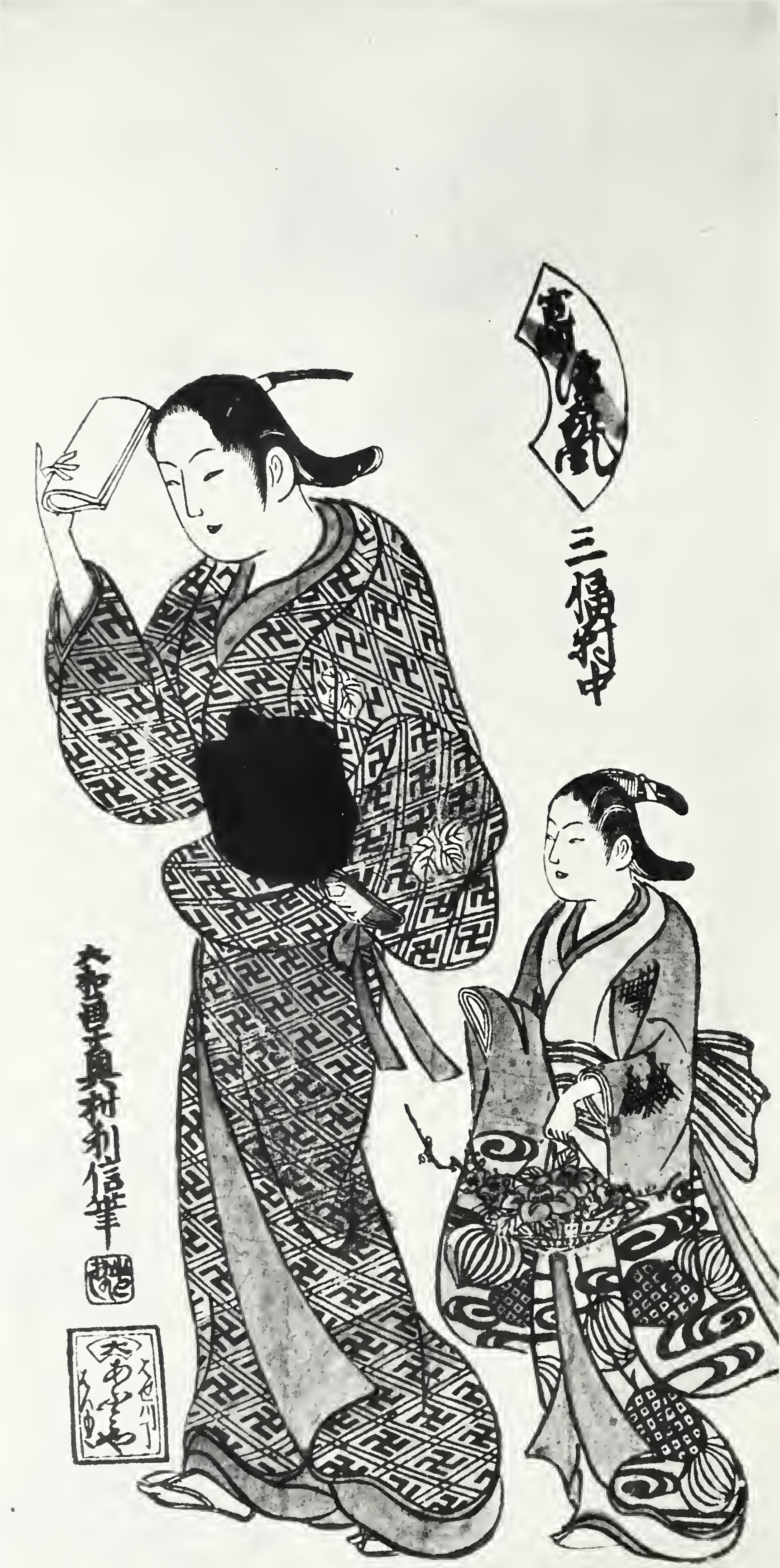
53 GIRL DRESSING HER HAIR AT A MIRROR

Kakemono-e print, *sumi-e*, *urushi-e*, hand-coloured; 21⅛×12½ in.; *c.* 1718

The actor Sanjō Kantarō II as Oshichi standing to fix a comb in her hair before a mirror on a lacquered support. Yellow, pink and fawn have been applied to the dress, and the *obi* bears signs of lacquer, now largely decomposed. The *mon* of Kantarō is on the sleeve of the *kimono;* on the lacquered base of the mirror-stand the same *mon* is coupled with that of Arashi Kiyosaburō. He was the first actor to create the famous role of Oshichi, and after his death in 1706 it was the practice of any actor who played the role to use the Arashi *mon* often in addition to his own, as in this instance. According to *Kabuki Nendai-ki*, a *kyōgen* in memory of Arashi Kiyosaburō was given at the Ichimura-za in Kyōhō, 3 (1718), in which Sanjō Kantarō played Oshichi. The A.I.C. 'Primitives', Kiyomasu I, no. 22, p. 62, illustrates a print of Sanjō Kantarō as Oshichi and refers to a play *Nanakusa Fukuju Soga*, also performed at the Ichimura-za in the same year, 1718. It is interesting to compare the Torii and Okumura versions of the same actor. There are no resemblances in pose or costume. What is possibly a pirated version in *hoso-e* format of Toshinobu's print is illustrated in Ledoux, 1942, no. 29, in Ficke, 1925, no. 13, and Church, 1946, no. 12, given to Kiyomasu. There seems little doubt that one is a copy of the other, and it is rather surprising that Ledoux, usually so thorough in matters of this kind, did not notice the near-identity of the two prints.



CAT. NO. 53


三條勘中
大和画工奥村利信筆

CAT. NO. 54

SIGNED: Yamato Gakō Okumura Toshinobu hitsu. SEAL: Mitsuoki.

ACC. 170.

SUBJECT ILLUSTRATED: V. & I., Paris, 1909, no. 241, pl. XLIII. That, the only other recorded impression of the print, bears the seal of the publisher Masu-ya, lacking on our impression. Unusually for the period, too, our print is on a single sheet of paper, whereas normally two sheets were joined together for this large-size print. On the other hand, it is evident that both prints are from the same block, and they are considered to be contemporary or practically so. For the story of Oshichi, see p. 60 (Kiyotada).

54 COURTESAN AND *KAMURO* WALKING TOGETHER

Hoso-ban print, *sumi-e*, *urushi-e*, hand-coloured; 13¼×6 in.; *c.* 1725

A courtesan raising a wad of handkerchiefs to her head and walking right, with her *kamuro* following. The colour is vivid, with bands of red and yellow over the swastika pattern of the *kimono*, and the colours are repeated in the *kamuro*'s dress.

TITLE (IN FAN CARTOUCHE): *Sambukutsui* ('set of three'). SUB-TITLE: *Naka* ('Centre').

SIGNED: Yamato-e Okumura Toshinobu hitsu. SEAL: Mitsuoki.

PUBLISHER: Ōmiya.

ACC. 277.

UNKNOWN

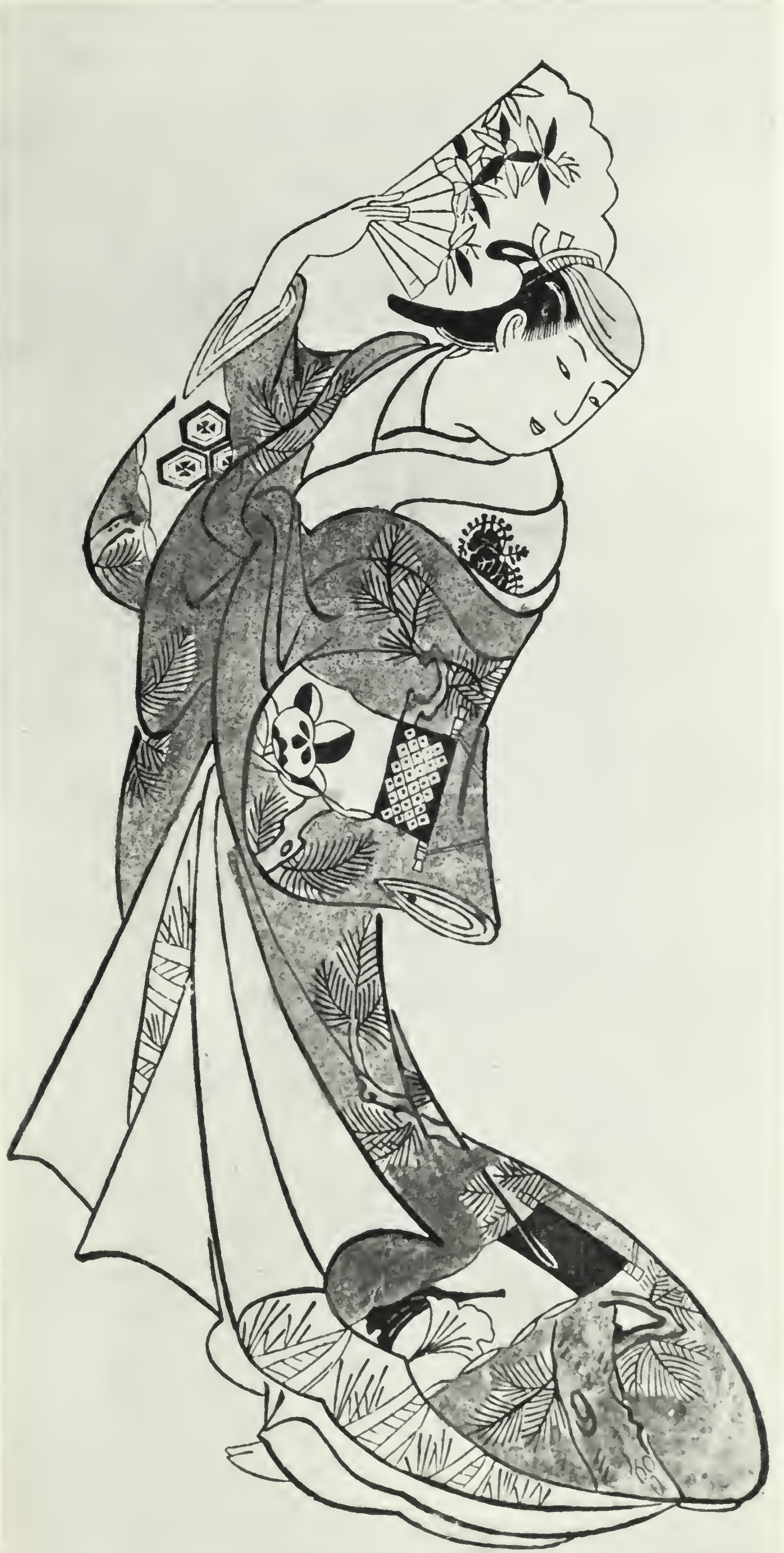
55 THE ACTOR FUJIMARU HANDAYŪ AS A DANCER

Hoso-ban print; *sumi-e*, *urushi-e*, hand-coloured; 11½×5¾ in.; *c.* 1724

The actor Fujimaru Handayū as Tsubone of Sanuki dancing, body gracefully inclined to the right, fan held behind the head. The *uchikake* is brick red with yellow patches on the sleeves, and bears a decoration of pine boles in dull purple with green needles. A shimmering effect is contrived by the scattered brass-dust, and the under *kimono* revealed at neck and skirt are yellow and pale pink. The dancer is depicted wearing the purple head-cover normally used by actors, but sometimes affected by women by one of the quirks of fashion. The role was played in the kyōgen *Bankoku Taihei-ki* performed at the Ichimura-za in the eleventh month of 1724.

UNSIGNED.
ACC. 265.

This print has been attributed to Okumura Masanobu, but if it is an Okumura school work it would perhaps more convincingly be attributed to Toshinobu. At the period it was executed, however, a number of artists were working in closely allied styles, with much inter-action among them, and it is misleading to endeavour to pin this print down to one artist without further evidence. Possibly the name of the artist and the publisher were in a cartouche at the foot of the print and have been trimmed off. It has not been possible, however, to trace another impression. Whoever the artist, he has created an exceptionally beautiful design, the sweep of the curve of the figure being worthy of a great master.



CAT. NO. 55

NISHIMURA SHIGENAGA

(*c.* 1697–1756)

Shigenaga has probably failed to make a deeper impression than he has because his work runs parallel to Okumura Masanobu's and at a slightly lower level. Yet he was an extremely competent and at times original artist, many of whose prints, *urushi-e* and *benizuri-e* in *hashira* format as well as the commoner *hoso-e*, are of real beauty. It is recorded of him that he owned property in the Tori-abura Street in Edo, and kept a bookshop in the Kanda district of that town. At one time he was held to be the teacher of both Ishikawa Toyonobu and Suzuki Harunobu, a claim that not all modern scholars are able to support. He illustrated a number of books, of which the best-known is *Ehon Edo Miyage* ('Picture-book Souvenir of Edo'), published in 1753.

56

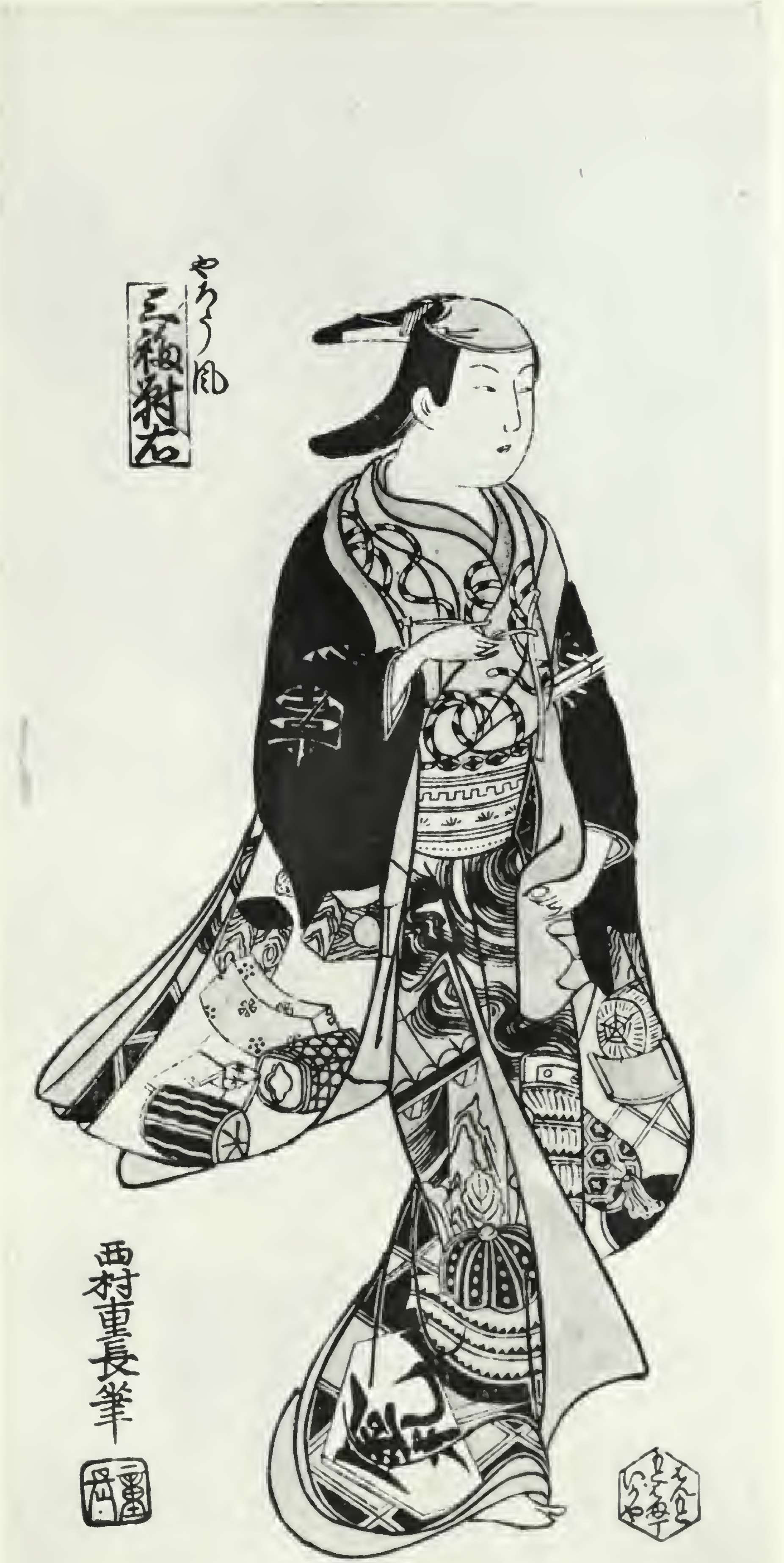
THE PLAYBOY TYPE

Hoso-ban print; *sumi-e*, *urushi-e* with hand-colouring; 13⅜×6¼ in.; *c.* 1730

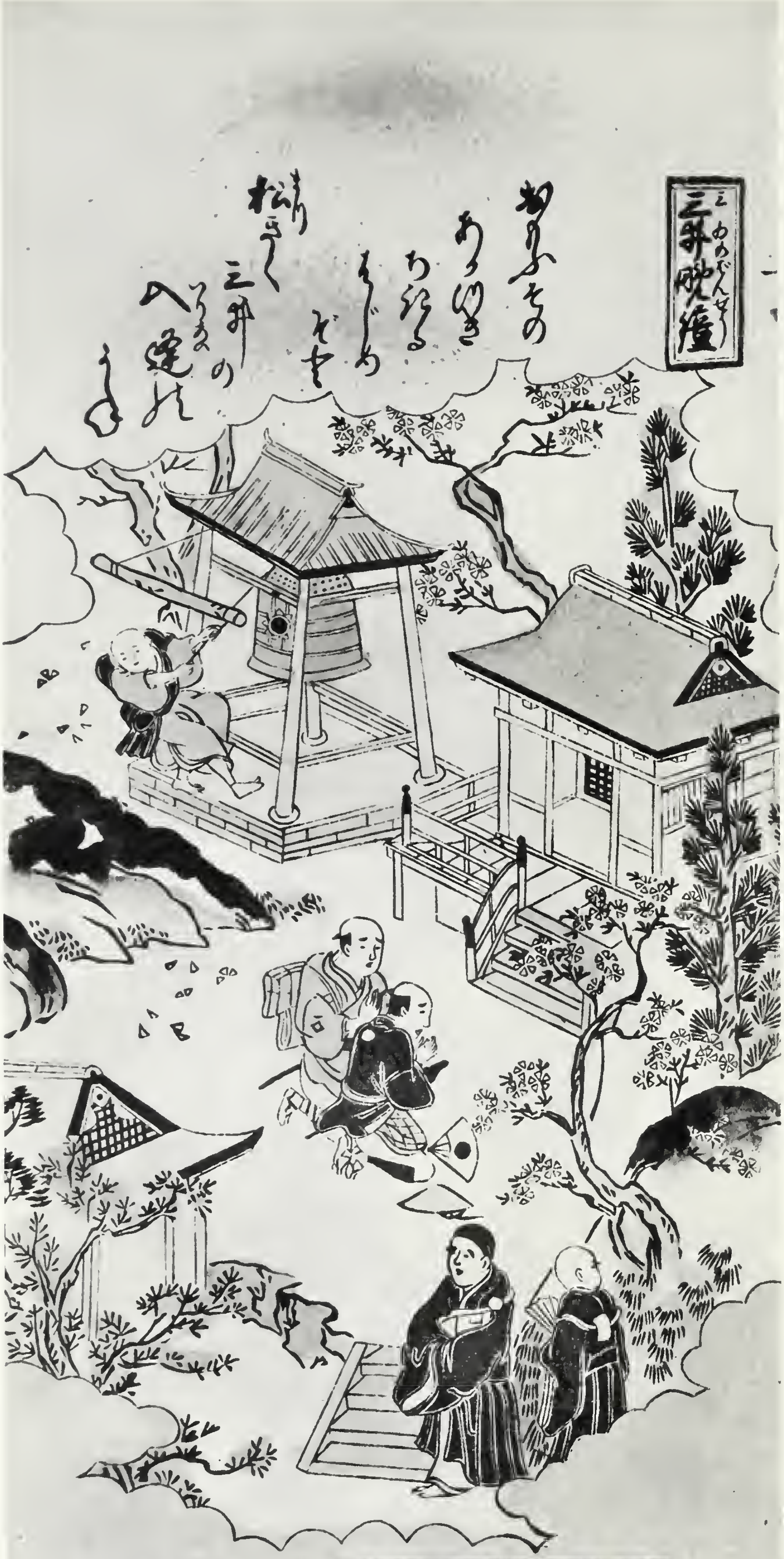
A young actor, or a youth affecting the purple cap of the actor (he is not distinguished by a *mon*, the character emblazoned on his sleeve being *Ju*, 'Long Life'), walking left, wearing ornate clothes of pink, yellow and black decorated with objects of good omen, as well as helmet and *kinsaku* (golden charms). He represents, according to the legend at top left, the *Yarō*, which could mean the gay dog, the regular fellow, the rogue, or even the male prostitute. The title cartouche reads *Sambukutsui* ('Set of Three') – this being the right-hand sheet.

SIGNED: Nishimura Shigenaga hitsu. SEAL: Shigenaga.
PUBLISHER: Iga-ya.
ACC. 278.

The centre and left sheets of this triptych are in the A.I.C., illustrated in the 'Primitives', nos. 14 (wrongly described as the right sheet) and 15, p. 192.


やろう風
三條勘右
西村重長筆

CAT. NO. 56



CAT. NO. 57

57 THE EVENING BELL AT MII TEMPLE

Hoso-ban print; *sumi-e urushi-e*, hand-coloured; 13⅛×6⅛ in.; *c.* 1730

The precincts of the Mii Temple, with black-dressed priests in the foreground, pilgrims in yellow and black on their knees before a shrine and a young acolyte lustily ringing a great bell under a shelter. Clouds above the yellow and pink roofs are of powdered brass, and a poem is superimposed on them.

SERIES TITLE: Mii Banshō, no. 2.
SIGNED: Eshi Nishimura Shigenaga. SEAL: Shigenaga.
ACC. 251.

This is no. 2 of a set of the traditional 'Eight Views of Lake Ōmi'. Nos. 1, 3, 6, 7 and 8 of the same set are in the A.I.C. illustrated in the 'Primitives', pp. 187–8.

The eight views are a classical Chinese landscape canon, and were transferred by the Japanese from the original locale, Lake Tung-Ting, to Lake Biwa.

In this series of prints, and other of similar established 'sets' of subjects, such as the 'Seven Komachi' or the 'Four Seasons', Shigenaga and contemporary print-designers adopted a slightly different formula from the normal Ukiyo-e, setting small figures in landscapes of an almost Tosa kind, the gold-splash clouds invariably added to such prints furthering this likeness to a style in keeping with the ancient and traditional nature of the subjects.

TSUNEMASA

(Active 1740–55)

Although, as in nearly all matters relating to the history of Ukiyo-e, there is little documentation to attest to the fact, an obscure artist, Kawamata Tsuneyuki, seems to have founded a separate sub-school, to which Tsunemasa belonged. The style of this sub-school seems a compound of the gentler elements of the Ukiyo-e sub-schools that were flourishing between, say, 1730 and 1750–viz., Torii, Okumura, Miyagawa and Nishikawa. There is a suspicion, though no proof, that the school had a strong influence on the trend of Harunobu's style.

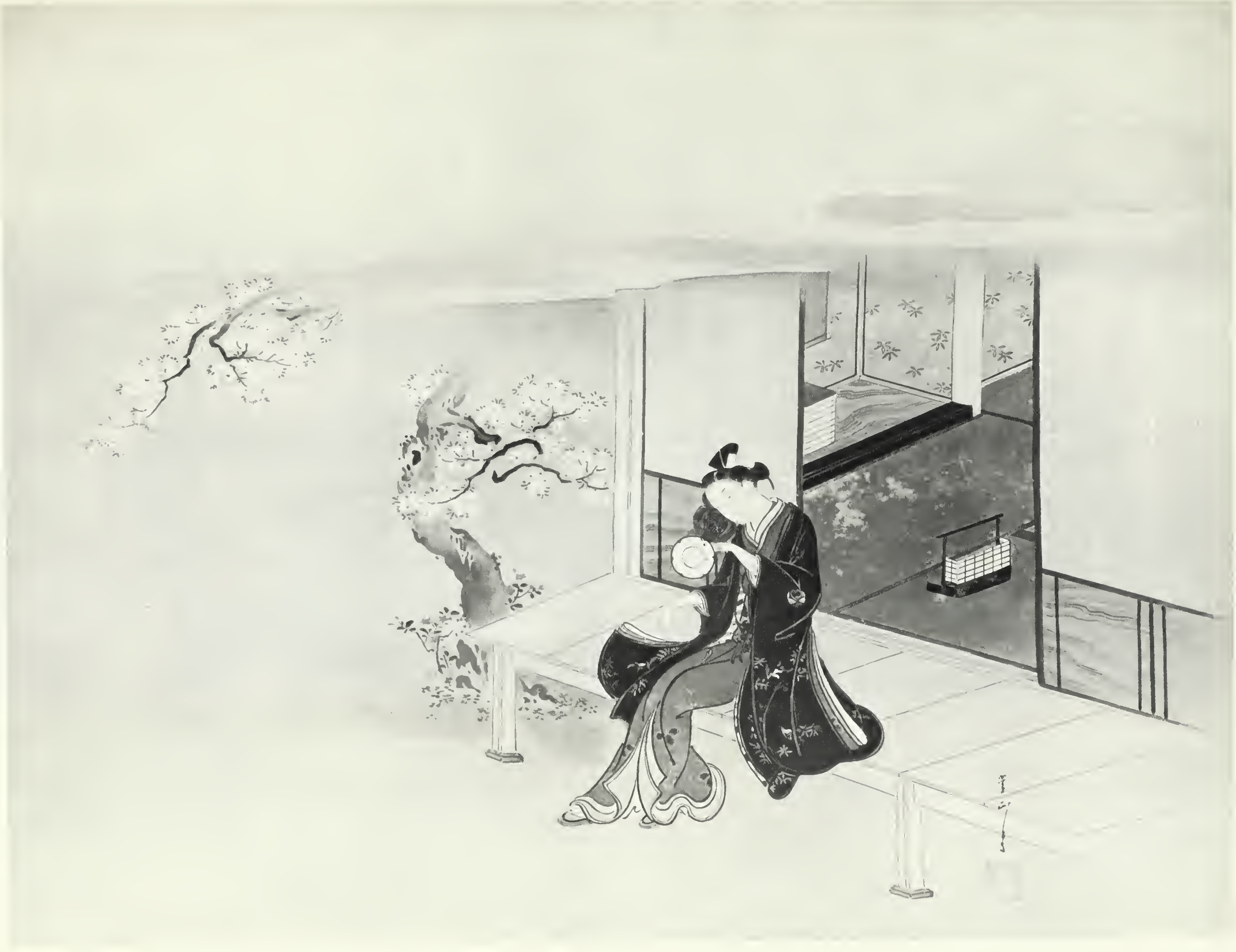
Tsunemasa is probably the most prolific, as he is the most accomplished, of the school, and though no prints were designed by him, he must be considered one of the minor masters of the period.

58 YOUTH PLAYING A SHOULDER DRUM

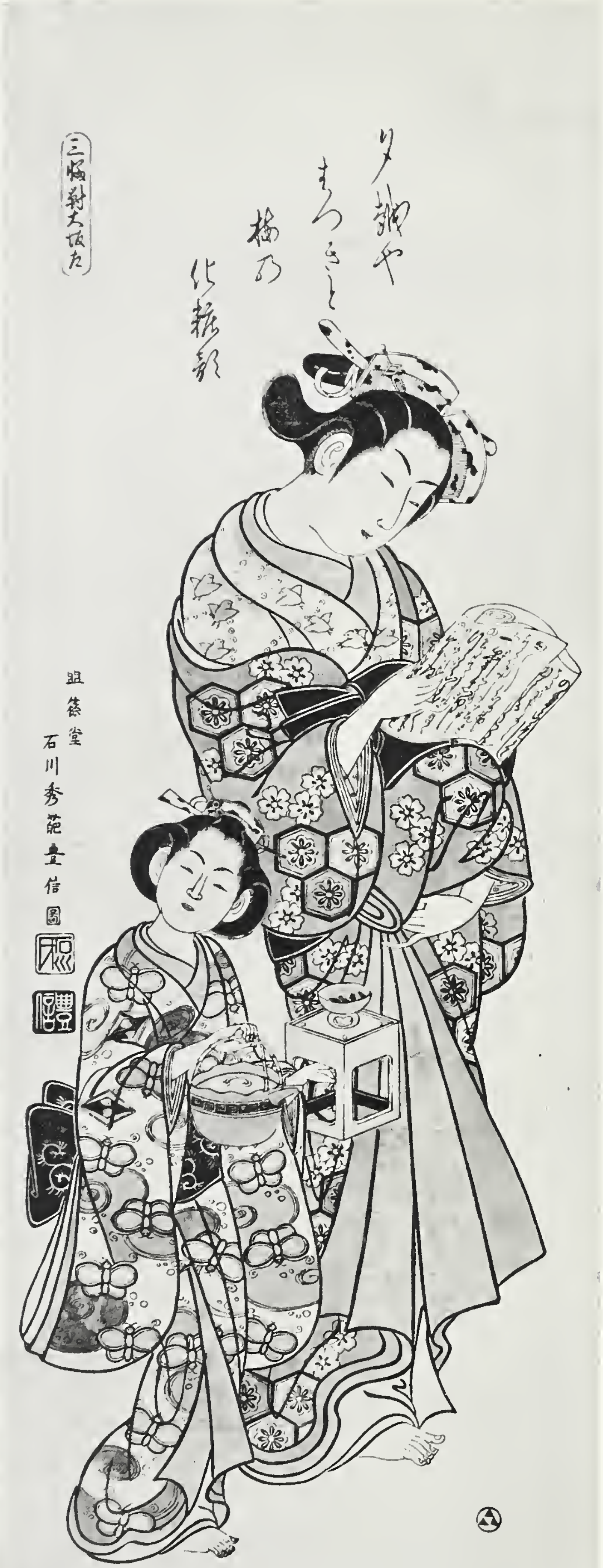
Kakemono. Ink, colour and *gofun* on silk; 18×23⅛ in.; *c.* 1750

A youth seated on the *engawa* of a house and playing the small shoulder-drum called *ko-tsuzumi*. He is of a frailty in physique and dressed in garments of such exquisiteness (his black *haori* is decorated with a design of sparrows in gold on green bamboos) that it would be easy to mistake him for a girl, but his hair-do denotes his male sex. Within the room can be seen a *tokonoma* with a hanging picture, and outside there is a lovely cherry tree in flower.

SIGNED: Tsunemasa hitsu. SEAL: Tsunemasa.
EXHIBITED: Ithaca, 1966, no. 39.
ACC. 293.



CAT. NO. 58


三幅対大坂た
石川秀葩豊信圖

CAT. NO. 59

ISHIKAWA TOYONOBU

(1711–85)

Until the publication in 1913 of an article in the Japanese magazine *Kono Hana*, no. 14, Toyonobu was believed to have been the pupil of Shigenaga and to have commenced his working career about 1738, but the *Kono Hana* author argued plausibly that Toyonobu had, in fact, been designing prints under the name of Nishimura Shigenobu since about 1731. The theory became established that Shigenobu, a pupil of Shigenaga, changed his art name (*geisei*) to Ishikawa, and his personal art name (*gamyō*) to Toyonobu, using also the *gō* of Tanjōdō and Shūha. The dichotomy of styles represented by the two bodies of prints signed Shigenobu and signed Toyonobu, is so marked, however, that some writers (for example, Dr Lane in Michener's *Japanese Prints from the Early Masters to the Modern*) have suggested that the two may not be one man, and that until some more incontrovertible proof is forthcoming they ought to be considered apart.

On this basis, Toyonobu effectively begins his output about 1740 with superbly confident designs, often in the *kakemono-e* format, of beauties of the day or of popular actors, like the idolized Sanogawa Ichimatsu I (the very assurance of these prints might be adduced as an argument that the artist had already served an apprenticeship under another name). He was in his prime soon after the introduction of the two-colour print, and the grace of his line and composition and the simplicity of the printing in two limpid colours gives to his prints in this medium a harmony of a rare order. His paintings are endowed with the same 'peculiar winsomeness and nobility' that Ledoux saw in the prints, but very few are known, the bulk of his work being in print form.

A few prints are dated as late as 1765, but there was a falling off in his originality, and he seems to have bowed out as Harunobu was establishing himself as the darling of the public.

59 A BEAUTY OF OSAKA

Kakemono-e print; *sumizuri-e*, hand-coloured; 27×9¾ in.; *c.* 1745

A beauty of Osaka standing reading a letter whilst her *kamuro*, presenting an unusual full-face view, bears a *sake*-kettle and a cup on a stand. The colour is so varied as to make description confusing. One notices first the red and brown of the *kimono* where they open at the front, the bright yellow of the butterflies on the *kamuro*'s dress; but, although numerous, the colours achieve a warm harmony, and there is no sense of surfeit. Above is a verse:

> In the twilight
> The painted face of the plum is luminous.

TITLE: *Sambukutsui* ('Set of Three'); *Osaka hidari* ('Left'.)
SIGNED: Tanjōdō Ishikawa Shūha Toyonobu. SEALS: Ishikawa and Toyonobu.
PUBLISHED: Happer Sale Catalogue, 1909, no. 31, pl. XIX.
FORMER COLLECTIONS: Happer; Stoclet.
ACC. 353.

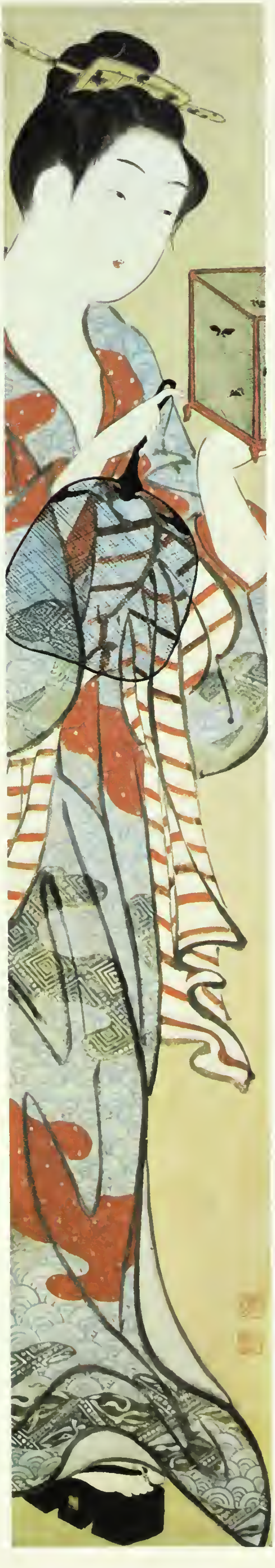
This is the left-hand panel of a triptych of beautiful women of Edo, Kyoto and Osaka, all three being illustrated in the *Bulletin of the Worcester Art Museum*, April 1915, p. 8. The left-hand panel is also illustrated in A.I.C. 'Primitives', p. 208, and in Noguchi, *The Ukiyoye Primitives*, pl. 60.

60 GIRL HOLDING A FIREFLY CAGE

Kakemono. Ink, colour and *gofun* on paper; 44¼×7¾ in.; *c.* 1750

A full-length figure of a girl holding a wire-cage of fireflies in one hand and a transparent round fan in the other. There is a distinctive contrast of colour between the predominant blue-grey of the *kimono* and the patches and stripes of red, and the point of fusion lies where both are seen through the transparent fan.

UNSIGNED. SEALS: Ishikawa and Toyonobu.
PUBLISHED: *Nikuhitsu Ukiyo-e*, vol. 1, pl. 86 (detail).
EXHIBITED: History of Custom and Folklore Society, Showa College. Setagaya, 1962; M.I.A., 1966, no. 25.
ACC. 331.



CAT. NO. 60

TOMIKAWA GINSETSU

(Active 1750–77)

Under the name of Tomikawa Fusanobu and later Tomikawa Ginsetsu, this artist illustrated a number of small books from about 1750 onwards, and there are two in the Hayashi Catalogue dated 1770 and 1777, the last of which seems to mark the extreme range of his working period (if it is not, in fact, a reprint of an earlier work). Apart from the books, he is known also by a handful of attractive *hoso-ban* prints; the pillar-print in this collection is one of very few extant in this format. He is usually described as a pupil of Shigenaga.

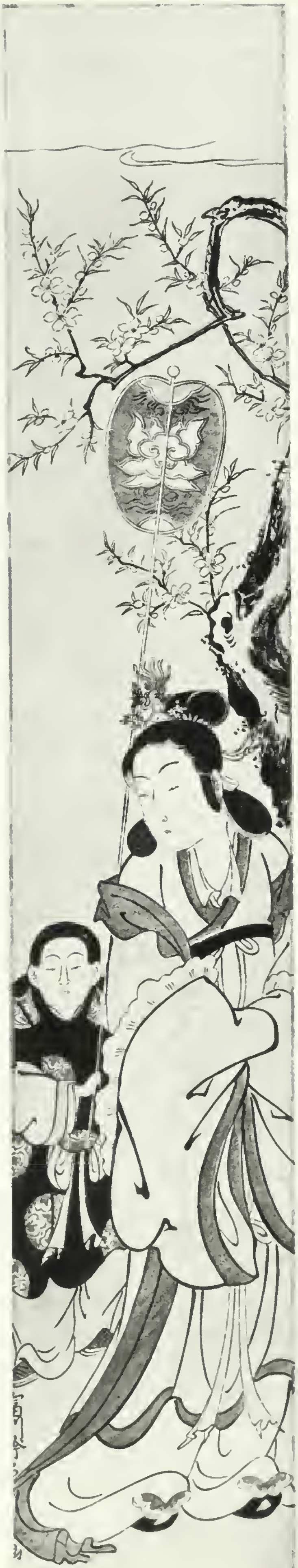
61 CHINESE LADY AND FAN-BEARER

Hashira-e. Three-colour print with gauffrage; 27⅜ × 4⅞ in.; *c*. 1764

A Chinese woman standing beneath a flowering peach tree, attended by a boy fan-bearer. Her dress is white with a grey hexagonal pattern and pink lining and ties. The boy is in black tunic with roundels in reserve, and pale blue trousers.

SIGNED: Tomikawa Ginsetsu.
ACC. 244.

Another impression of this print is described in the Tuke Sale Catalogue, Sotheby, April 1911, no. 17.



CAT. NO. 61

SUZUKI HARUNOBU

(*c.* 1725–70)

Until 1764 colour-printing by wood-blocks, introduced soon after 1740, had been limited to two colours (*benizuri-e*), with a gradual widening of the scope after 1760 by the addition of one or two further blocks and the practice of over-printing to secure other tones. In 1765, through the instrumentation of certain amateurs who wished especially to commemorate that year, calendar prints were commissioned of a number of artists, and were printed with an unprecedented richness of colour. Thus the so-called *nishiki-e*, 'brocade-print', was born, requiring a multiplicity of blocks and expert printing to ensure accurate register. Harunobu, until recently described as a pupil of Shigenaga, but in fact more* influenced by Sukenobu, Kiyomitsu and the Kawamata school, had so far not made any great mark–the prints and picture-books published up to that time are of a pleasant but derivative character–but he was among those commissioned to design these calender prints, and suddenly the fusion of his talent and the new medium resulted in something incredibly different and superior to all he had produced earlier. From 1765 until his death in 1770 he made designs for a great number of prints in which he celebrates a carefree, youthful Edo world, basing his themes sometimes on classical poetry, sometimes on modern incident, but always with a wealth of allusiveness and *mitate* transpositioning that deepen the impression of a never-never land that such prints inevitably give.

Once Harunobu's art had flowered under the beneficial stimulus of the colour-print medium, he became one of the great forces in Ukiyo-e, imposing his ideal of a frail, willowy immature girl-woman on all the Ukiyo-e artists of his day, even veterans like Kiyomitsu and Toyonobu succumbing to it, and younger original artists like Bunchō and Shunshō finding their inspiration in it. It was not until Shigemasa and Koryūsai, returning to the concept of a woman more naturalistic in stature and mien, that Harunobu's influence ceased to be dominating, but even though his girl and youth types were superseded, he had established a number of innovations that were embodied in the Japanese print from his time onward: in composition, there was the integration of the figures with a background far more fully worked out in detail and substance than had been the case previously; in subject, there was a greater subtlety and more ingenuity in the handling of everyday Ukiyo-e themes and crossing them with classical, poetic counter-subjects.

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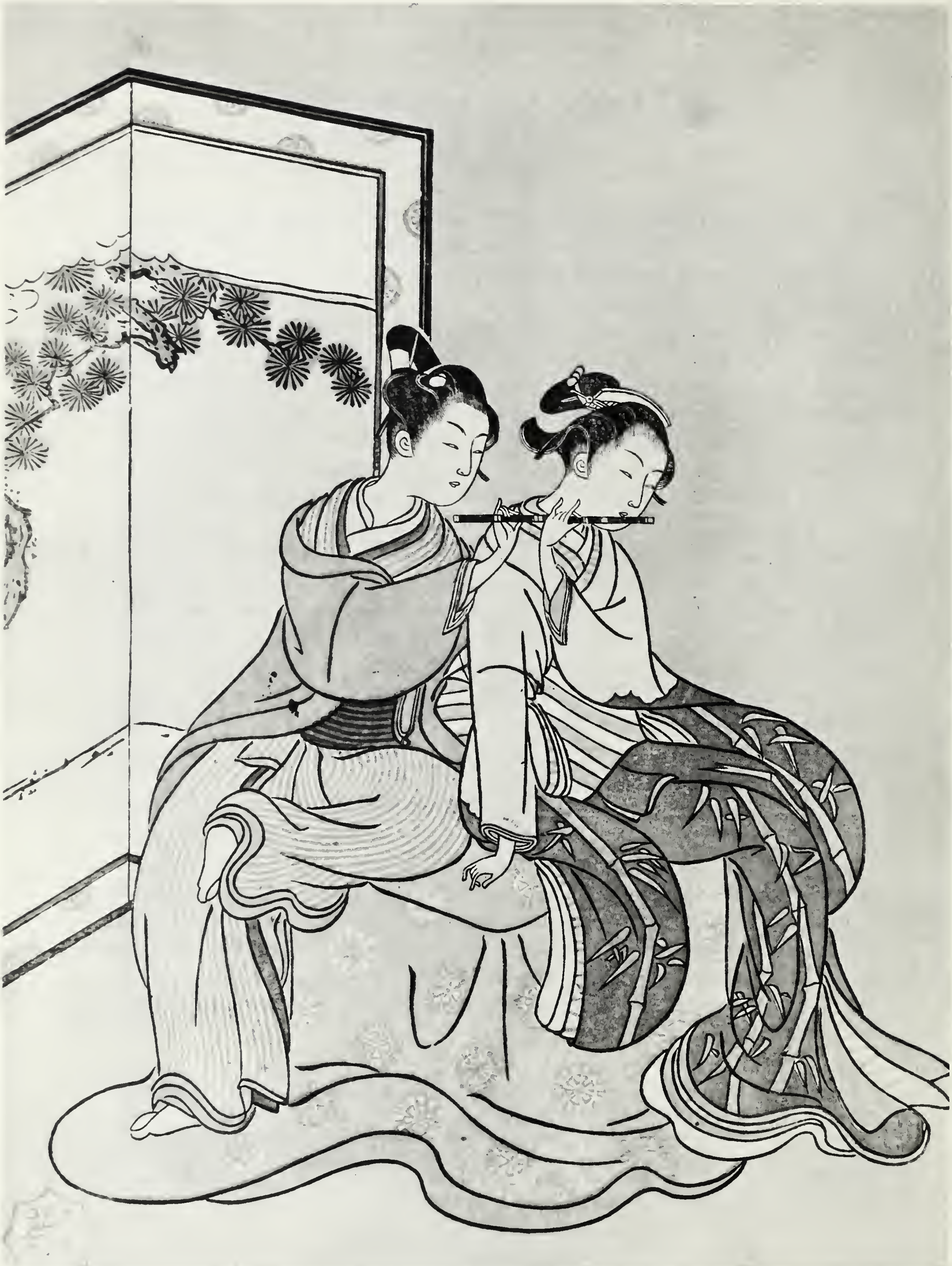
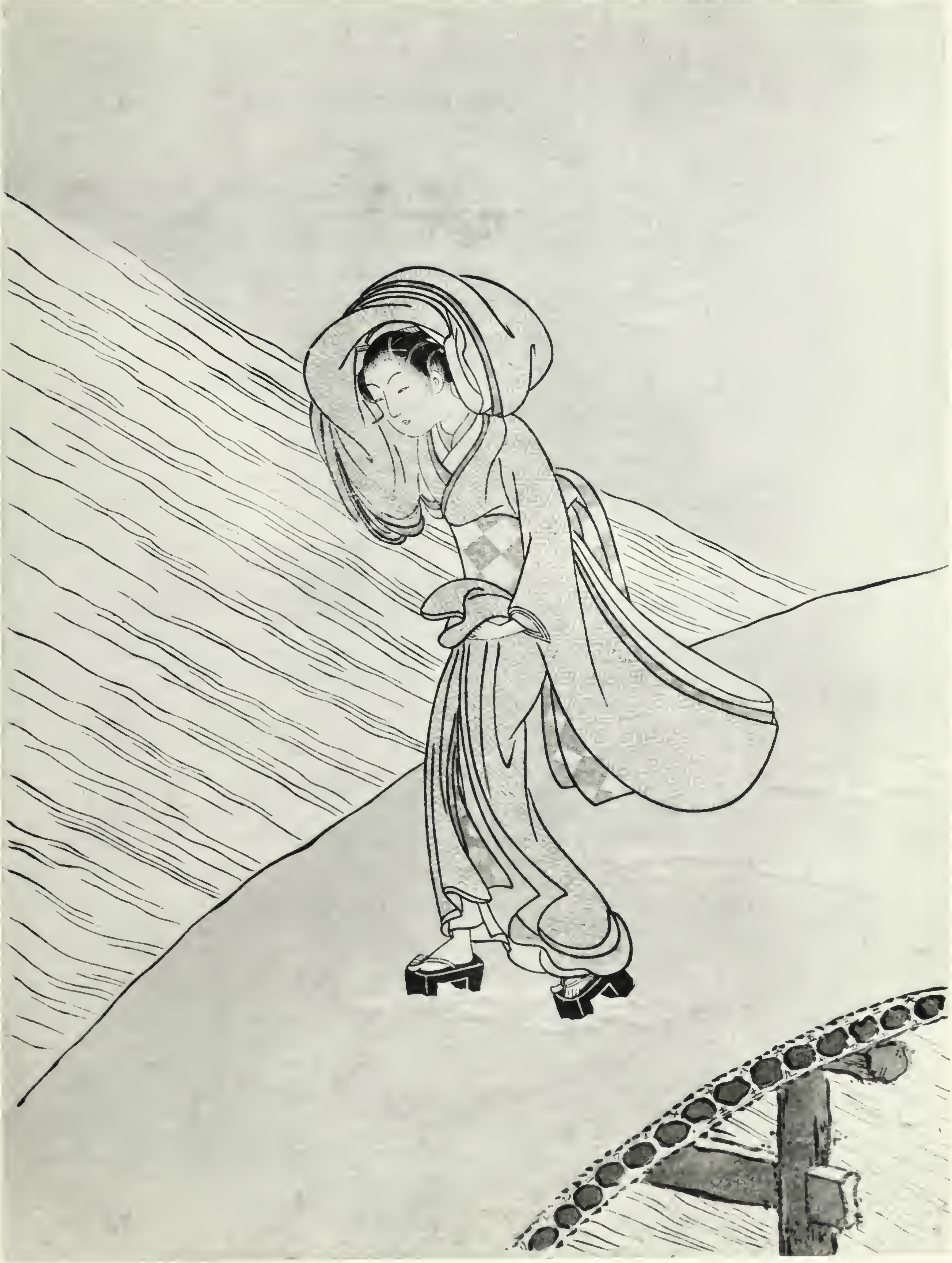
* A new theory, put forward by Hayashi Yoshikazu (see bibliography) following the discovery of Harunobu's name, and of his hitherto unknown posthumous Buddhist name, in a record-book of the Nishikawa family, is that Harunobu was a pupil, and possibly a close relative, of Sukenobu or his followers, but that does not square with the long interval between the death of Sukenobu (1751) and the first known dated prints of Harunobu (*c.* 1760) nor, more cogently, with the style of Harunobu's first works, which shows far more the influence of Kiyomitsu than of Sukenobu.



CAT. NO. 62



CAT. NO. 63

62 LOVERS PLAYING THE SAME FLUTE

Chūban colour-print. 10×7½ in.; 1765

Lovers seated on a *kotatsu* (a quilt-covered stove), playing a single flute. Behind them are two folds of a screen decorated with a pine-tree painting. The girl is in a white-and-green *kimono*, the green part decorated with leaves of bamboo so disposed as to form the numerals of the 'long' months, the white upper part having a design of the character *Dai* ('Great' or, in this case, 'Long') picked out in gauffrage. The youth's costume is yellow and purple-and-white stripes; background, grey.

UNSIGNED. The seal left reads Kei, and is probably a seal of the amateur who commissioned the design, and perhaps proposed the subject.

PRINT PUBLISHED: Ledoux, *A Descriptive Catalogue of an Exhibition of Japanese Figure Prints from Moronobu to Toyokuni*, New York, the Grolier Club, 1924, vol. 1, frontispiece; Yoshida, *Harunobu Zenshū*, 1942, no. 75; Ledoux, 1944, no. 12. A later version with calendric symbols removed and new design substituted for the girl's *kimono* is in the B.M., illustrated in Waterhouse, no. 15.

EXHIBITED: The Grolier Club, 1924; M.I.A., 1961, no. 61.

FORMER COLLECTIONS: Rouart; Ledoux.

ACC. 187.

A number of issues are raised by this print, some of which have a bearing on other prints in the collection. First, however, the subject itself needs explanation. Apart from the fact that it has obviously erotic symbolism, there are two possibilities at least for the origin of the picture: first, the Emperor Hsuan-tsung and his favourite concubine, Yang Kuei-fei, both of whom are alleged to have been inordinately fond of music; and, second, the Ox Herd and the Spinning Maiden, star deities who, according to the Chinese myth, could come together only on the seventh day of the seventh month, when the Maiden crossed a bridge of birds over the Milky Way to join the Ox Herd (that this second theme is a possibility is proved by the fact that the B.M. print referred to has an M.S. poem written on it alluding to the couple). The calendrical symbols so cunningly woven into the bamboo design on the girl's *kimono* are 2, 3, 5, 6, 8 and 10 which correspond to the 'long' months of 1765. Use of the lunar calendar made it necessary for the number of days in each month to be changed annually, and the publication of this information was limited by the authorities to certain approved printers. To circumvent this monopoly, the information about the 'long' and 'short' months was given clandestinely by camouflaging the numbers of the months in a pictorial design, and many and devious were the ways adopted.

The seal on this print brings up the question of the literati and other amateurs who commissioned the calendar prints. Quite often prints bear a signature ending in the character *kō*, which, it now seems established, had the sense of 'conceived by', and on such prints it is normal for Harunobu's name (or the name of any other artist who did in fact execute the design after the 'conceiver's' notions) not to appear. At other times a seal is used, as in this case, and although it is just possible, without any corroborating evidence, that the seal could be that of a collector, the great likelihood is that it, too, stands for the 'conceiver' of the print, and the one who commissioned it.

Lastly, the mention of gauffrage brings up a technical embellishment which was used with far greater frequency and effect in Harunobu's prints than ever before. The decorative motif on the *kotatsu* in this print is denoted by blind-printing, and this technical device was used, not only for details of this kind, but for bringing out the whole contour of the figure or of clothes, giving both limbs and garments a certain bas-relief effect that, whilst not adding to the realism of the print, does add a certain new dimension to its overall effect.

63

GIRL CROSSING A BRIDGE

Chūban colour-print; 10¾ × 8 in.; 1765

A girl crossing a small wooden bridge on a windy day, the snow on the bridge being denoted by gauffrage. The fugitive original colours have almost entirely changed through exposure over the years, and now buff, grey-green and other indeterminate hues replace the blue, purple and pink which the owner of 1765 enjoyed. Above and below the ends of the timbers of the bridge are the numbers of the *daishō*, 'long' and 'short' months, for 1765.

It is more than likely that an allusion is intended in Haronobu's print to the classical subject known as *Sano no Watari,* invariably illustrated by a nobleman riding in a snowstorm at the river-crossing, shielding his head, like the girl in the print, with his raised right sleeve.

UNSIGNED. SEAL: no doubt of 'conceiver', but no longer legible.

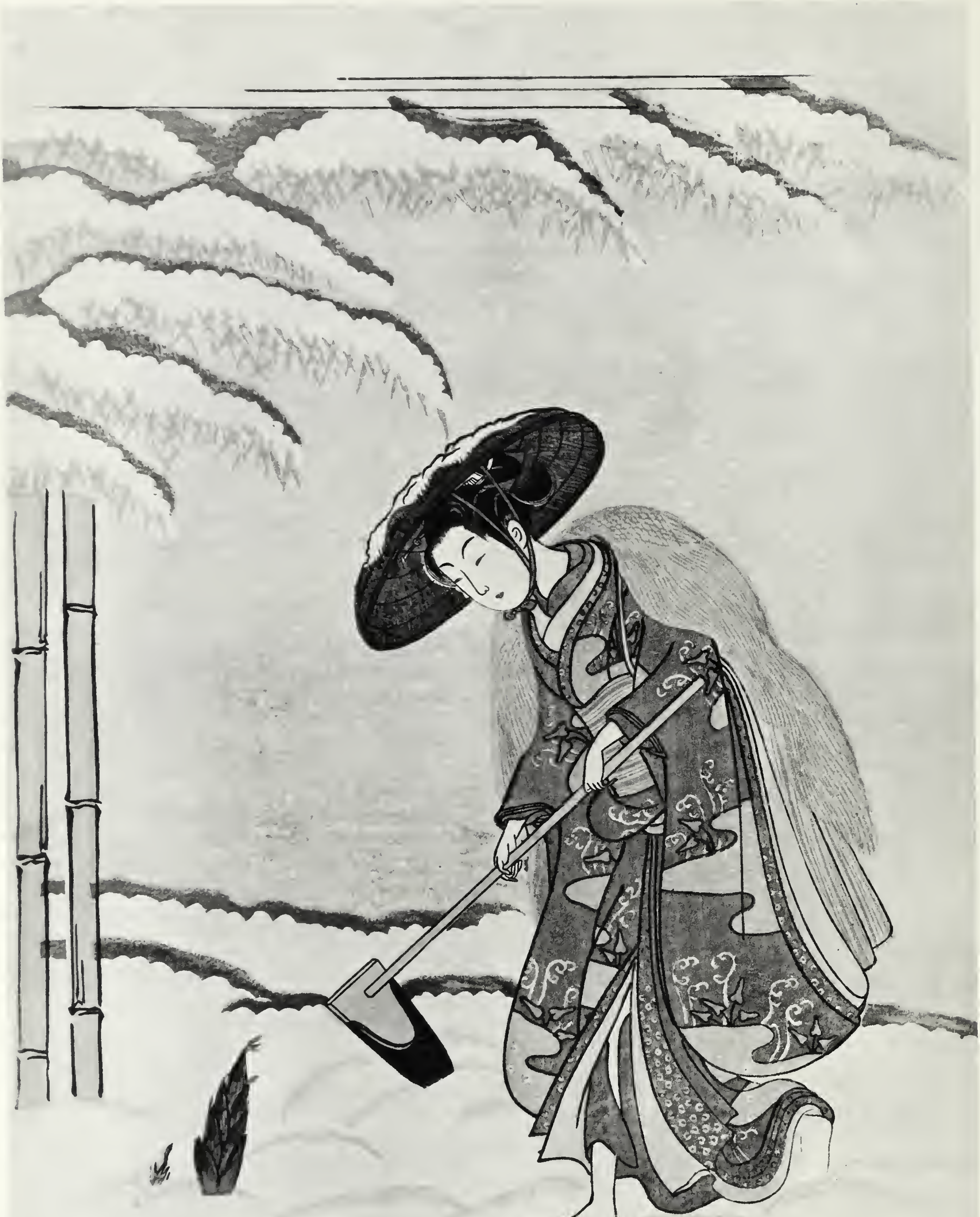
PRINT PUBLISHED: V. & I., Paris, 1910, no. 36; Von Seidlitz, French edition, *Les Estampes Japonaises*, 1911; Ledoux, 1944, no. 33.

EXHIBITED: Paris, Musée des Arts Décoratives, 1910, no. 36.

FORMER COLLECTIONS: Koechlin; Ledoux.

ACC. 123.

This famous print was a favourite of its previous owner, Louis Ledoux, who concludes his description of it in his catalogue with these words: 'May he or she into whose keeping it passes from mine find it like firelight in a winter room.' His wish has been fulfilled.



CAT. NO. 64

64

MŌSŌ, ONE OF THE 'TWENTY-FOUR PARAGONS OF FILIAL PIETY'

Chūban colour-print; 11×8 in.; *c.* 1765–6

A girl digging bamboo-shoots in the snow with a mattock. She is wearing a straw raincoat over her many *kimonos*, the outer one of which is faded purple, and has on her head a large reddish-brown hat. The sky is full of falling snow.

Mōsō, one of the 'Twenty-four Paragons of Filial Piety', went out into the snow to dig bamboo-shoots to satisfy the craving of his sick mother.

UNSIGNED.

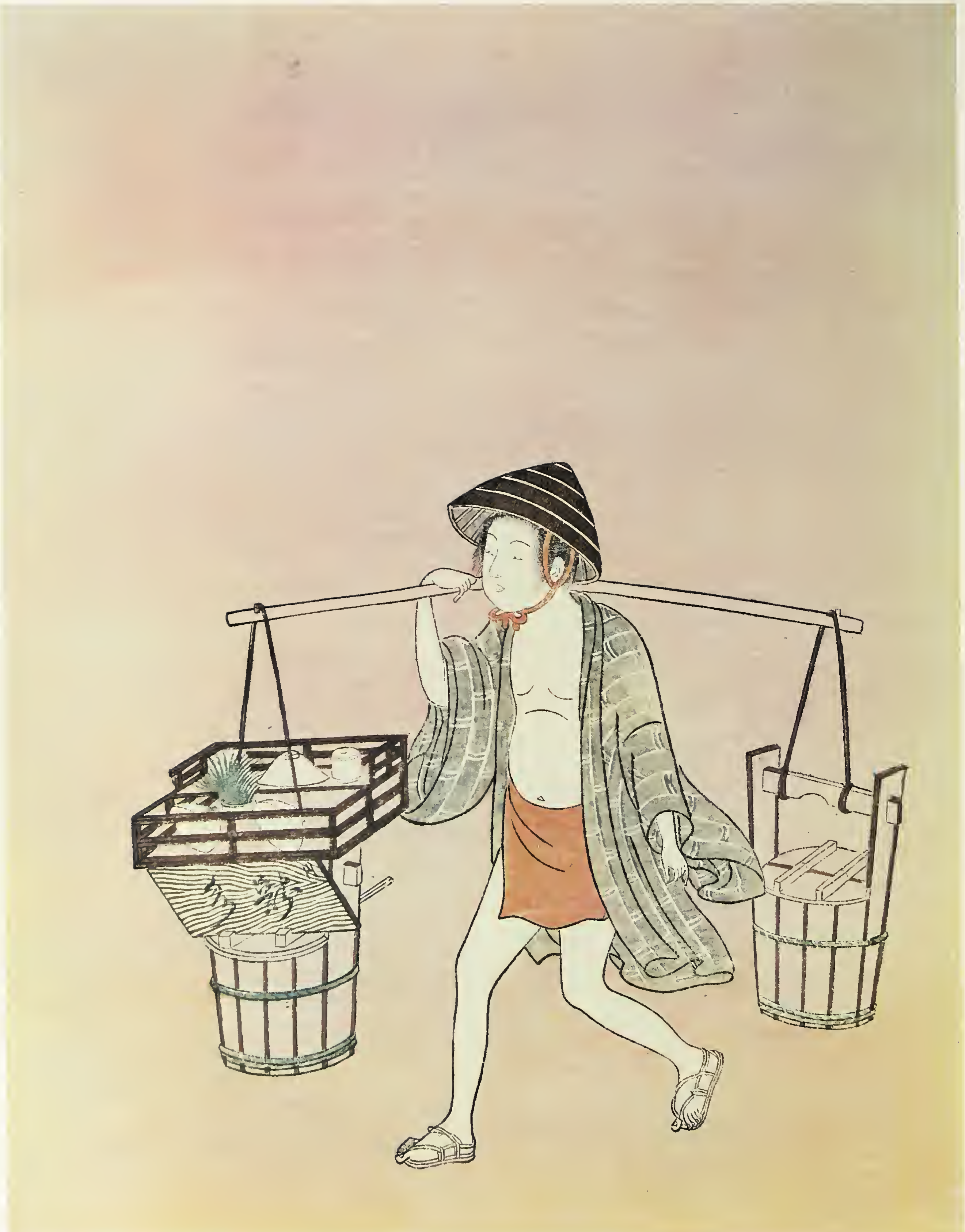
PRINT REPRODUCED: Haviland Sale Catalogue, June 1923, no. 80; Ledoux, 1944, no. 19.

SUBJECT REPRODUCED: Blanchard Sale Catalogue, 1916, no. 7; Gillot Sale Catalogue, 1904, no. 225; Noguchi *Harunobu*, 1940, pl. 15; Hayashi Catalogue, 1902, no. 384, illustration, p. 168.

FORMER COLLECTIONS: Haviland; Ledoux.

ACC. 130.

The Hayashi print, much trimmed, has the character *Dai* and the numerals for the 'long' months for 1765 disguised in bamboo leaves, those left in outline only representing the figures; in other impressions, as in the example in this collection, the more obvious figures, such as 5 and 10, which call for cross-bars, were 'doctored', and it is clear that such impressions are later, or the disguise had been penetrated and the printer obliged to reissue without calendric symbols.



CAT. NO. 65

65

THE WATER-VENDOR

Chūban colour-print; $10\frac{15}{16} \times 8\frac{1}{8}$ in.; *c.* 1765–6

A boy pedlar of cool drinks walking with two wooden buckets suspended from a pole over his shoulder. Bowls for serving water are on a tray above one of the pails, which also bears a board with the words *Ryū sui* ('Imperial water'). This inscription is in fact ingeniously made up of the numerals 2, 3, 5, 6, 8 and 10, which are the 'long' months for 1765. The pink background is used here, as in a few other prints by Harunobu, with delicious effect.

UNSIGNED.
PUBLISHED: Fuller Sale Catalogue, 1945, no. 58.
EXHIBITED: M.I.A., 1961.
FORMER COLLECTIONS: Fenollosa; Fuller; Levinson; Ripin.
ACC. 183.

The first impressions of this winning print bear the signature of Tokō kō ('conceived'), and also the names of Suzuki Harunobu and the block-cutter, Takahashi Rosen. An impression of this state is reproduced in the A.I.C. 'Harunobu,' p. 19. A later, possibly third, issue has a new cloud block and a signature *Harunobu ga*, almost certainly not from the artist's hand. An impression of this later version is in the Philadelphia Museum of Art, and is illustrated in the *Museum Bulletin*, no. 211, vol. XLII, November 1946, p. 7.

66 A *MITATE* OF JŌ AND UBA

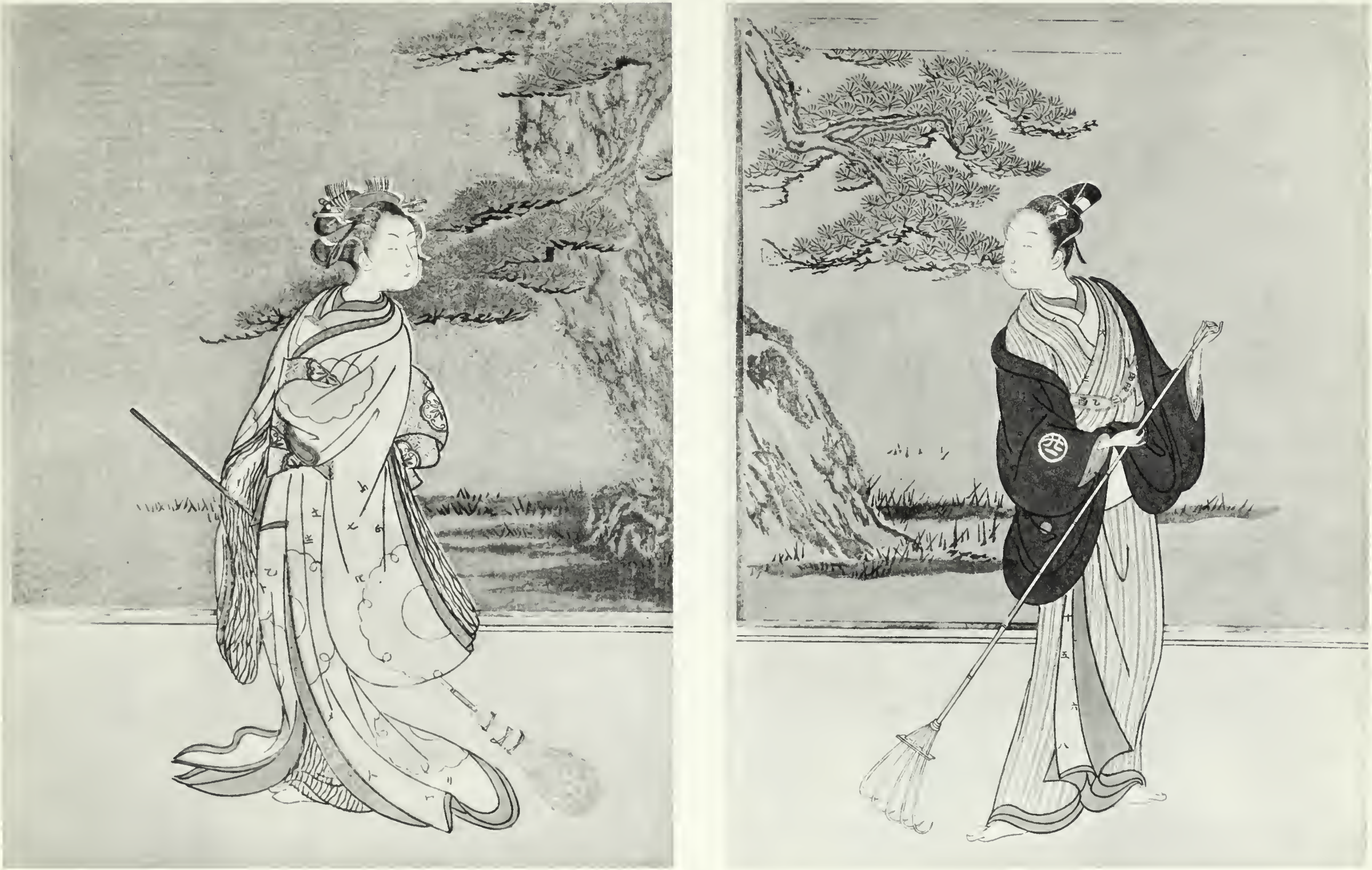
Chūban diptych colour-print. Right sheet: $11\frac{7}{16} \times 8\frac{5}{8}$ in. left sheet: $11\frac{7}{16} \times 8\frac{3}{8}$ in.; 1765

A youth right standing with a garden-rake, a girl left with a twig-broom, behind them sliding screens decorated with a picture of a huge old pine. In this way, Harunobu chose to depict the old couple Jō and Uba, who typify conjugal happiness and longevity. In the Nō play *Takasago*, by Kanami Motokiyo Seami (fifteenth century), the couple appear as the Spirits of the Pine Trees of Takasago in Harima and of Suminoe in Settsu, sweeping away the pine-needles beneath the pine trees, and explaining that thus they have grown old together. But old age is abhorrent to Harunobu, and in his *mitate* it is the youthfulness of his Jō and Uba that takes the eye. The costume of the girl is predominately pink, the man's mainly blue. The floor of the room is yellow, the background of the screens grey.

This is another calender print for 1765. The 'long' months appear on the man's collar and, more explicitly for once, on the band across his chest is the era date, Meiwa 2, and the cyclical notation, *Kinoto Tori*, the Cock Year, whilst additionally, the word *Tori* 'Cock' is on his sleeve as a *mon*. The numbers of the 'short' months are scattered on the girl's *kimono*.

UNSIGNED.
PRINT PUBLISHED: Ledoux, 1944, no. 4.
SUBJECT PUBLISHED Yoshida, *Harunobu Zenshū*, no. 74; (*right-hand sheet only*): V. & I., Paris, 1910, no. 33.
EXHIBITED: M.I.A., no. 5.
FORMER COLLECTIONS: Fenollosa; Kane; Ledoux.
ACC. 124.

This is an extremely rare diptych; no impression of the left-hand sheet appears to have been recorded apart from this example and the one in Yoshida.



CAT. NO. 66

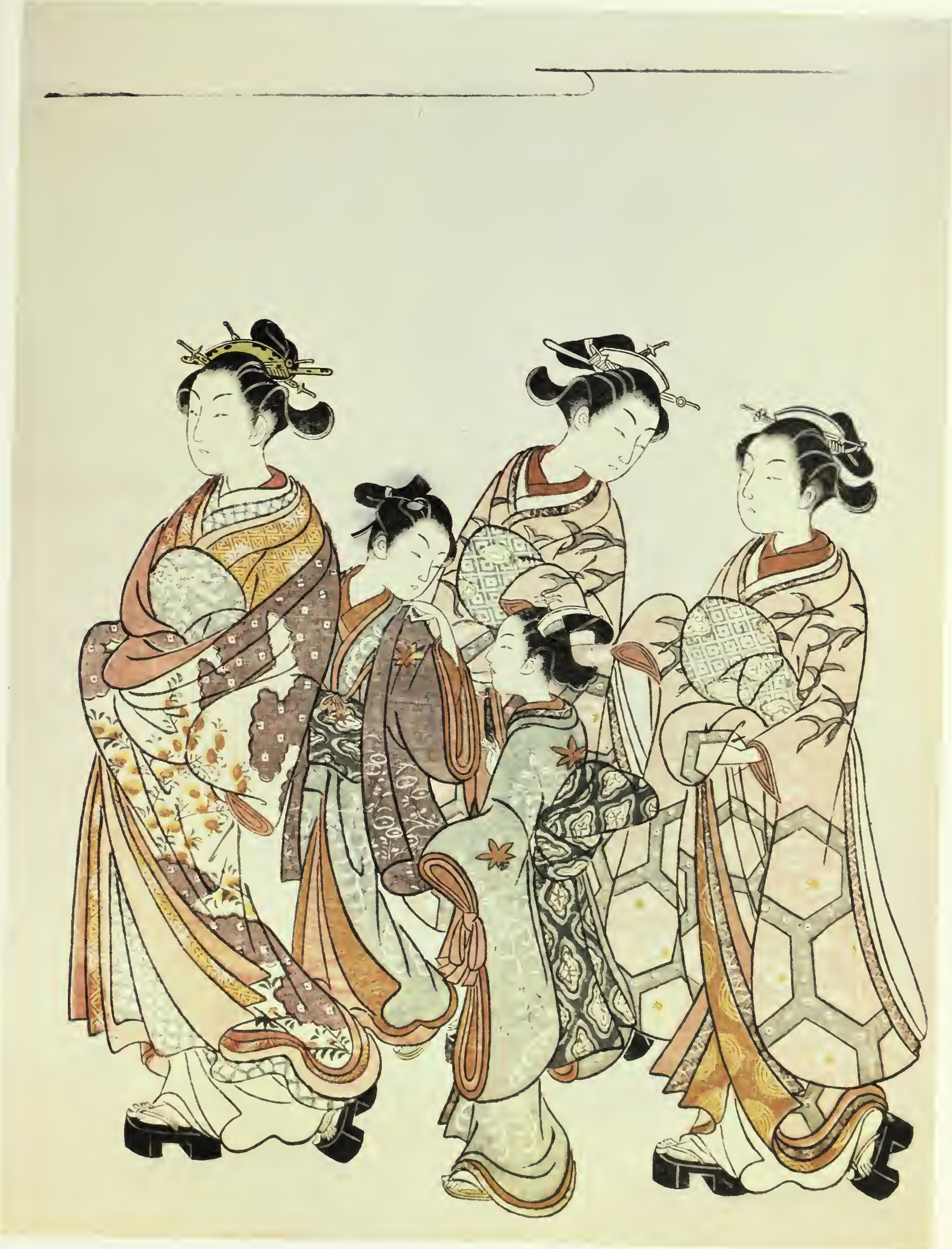
67 COURTESAN PARADING WITH ATTENDANTS

Chūban colour print; 11¼×8½ in.; *c.* 1766

A courtesan with two *shinzō*, a *kamuro* and a boy attendant walking in procession towards the left. Conventional clouds are indicated above, but otherwise the print is without background.

UNSIGNED.
EXHIBITED: M.I.A., 1961, no. 54.
ACC. 60.

The absence of background and the rather static grouping of the figures give the impression of an early date for this work, but the magnificently elaborate gowns and the wide range of impeccably registered colours are against a 1765 dating. Other impressions are illustrated in Winzinger, *Souzouki Harounobu: Jeunes Filles et Femmes*; 1956, pl. 3, and Church Sale Catalogue, February 1946, no. 22.



CAT. NO. 67

68

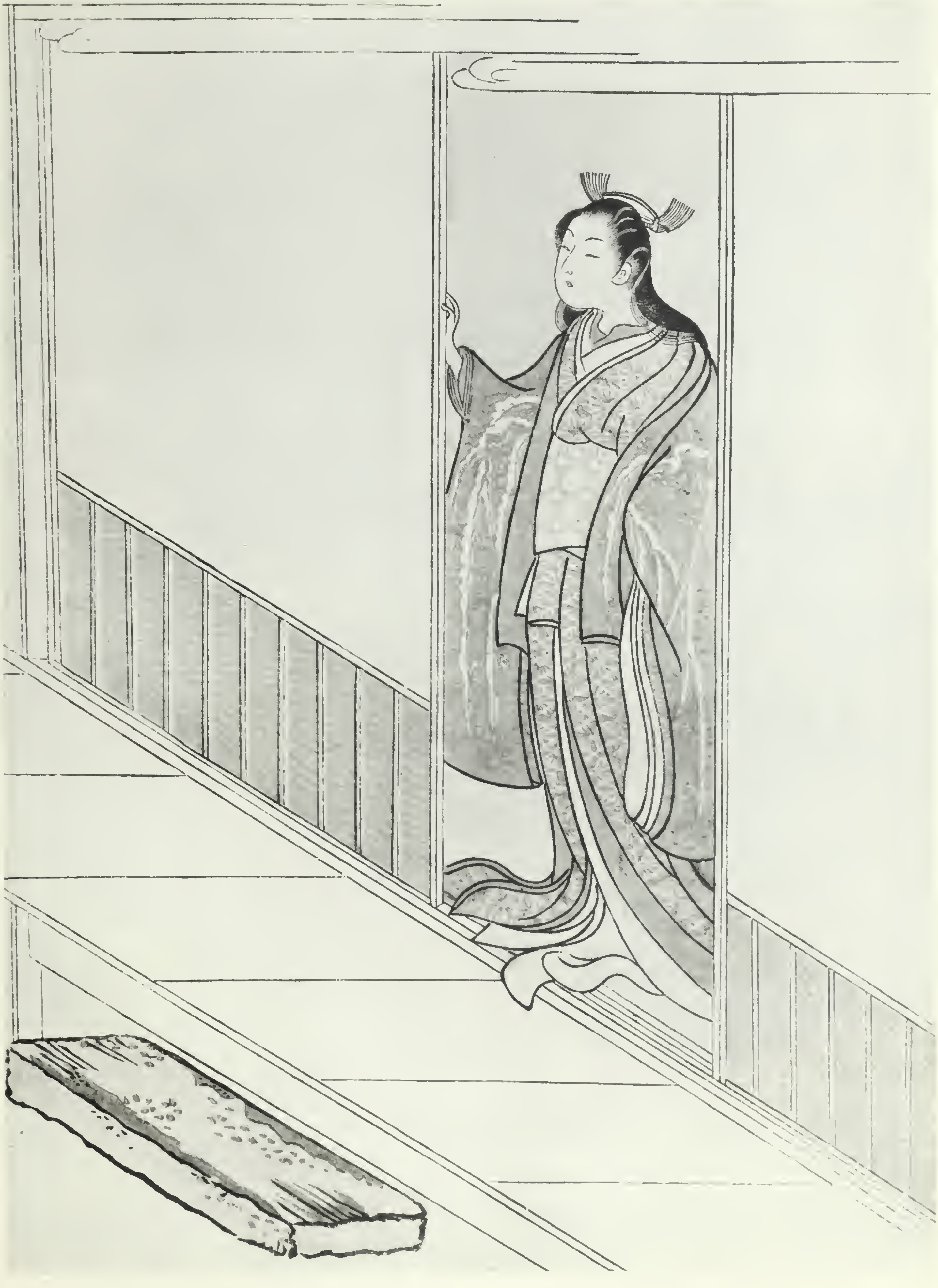
THE FAITHFUL WIFE

Chūban colour-print; $10\frac{1}{16} \times 7\frac{1}{8}$ in.; *c.* 1765–6

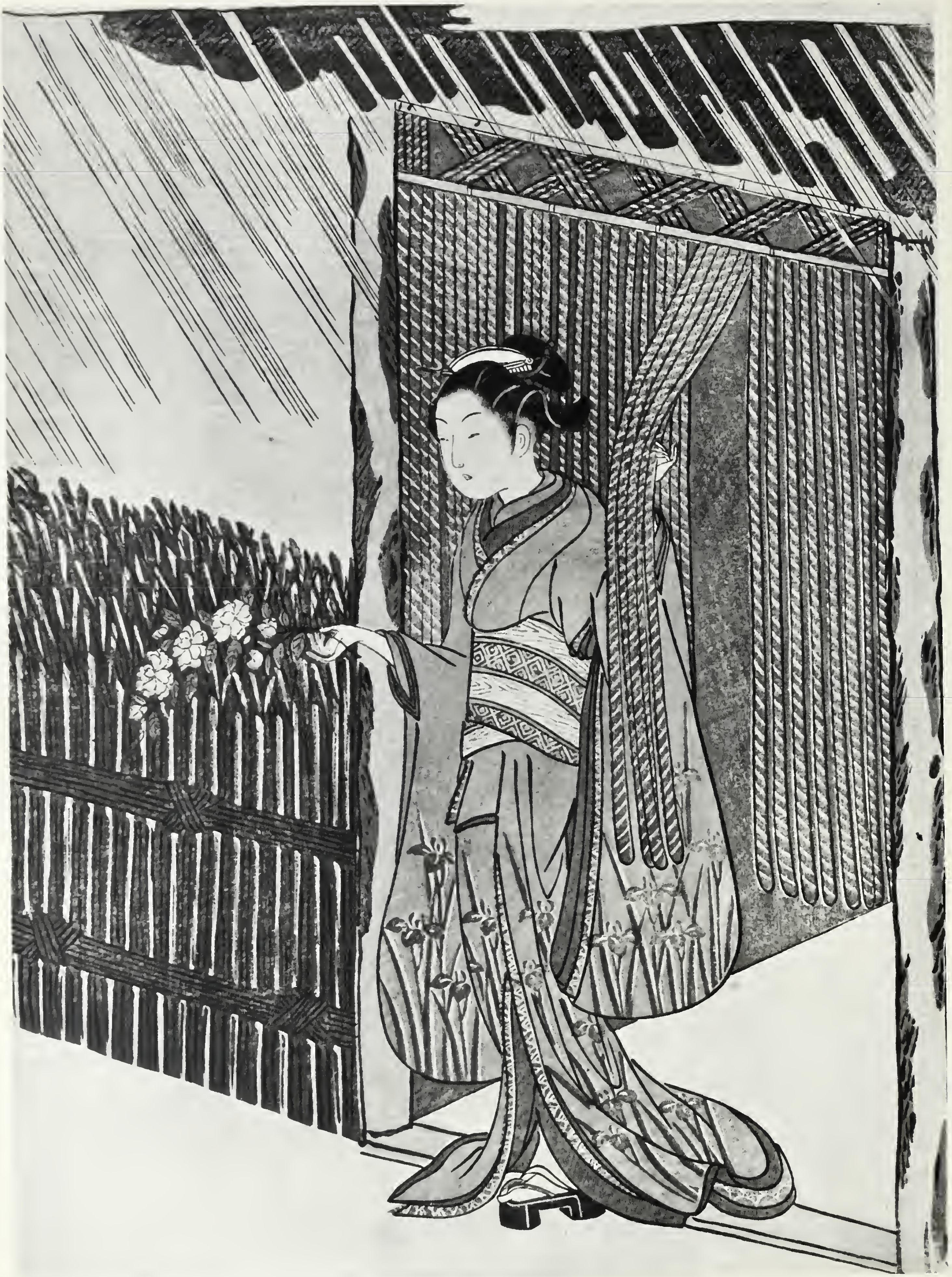
A woman standing between open *shōji* beyond a veranda. The colours are few and very soft: purple *uchikake*, red, pink and white *kimono* beneath; the dado purple, the grey stone in the foreground edged with green. This is the right-hand sheet of a diptych, on the companion sheet to which a young man crouches behind a fence spying on the woman through it. The subject is thought to be an episode in the *Ise Monogatari* (Tales of Ise) relating how a man returns home after a long absence, during which he has taken a second wife and seeks a way to test the faithfulness of his first wife. He hears her recite a poem full of anxiety for her absent husband.

UNSIGNED.
ACC. 24.

The first state of this print is an *e-goyomi* for 1765, the woman's *obi* bearing the words 'Second year of Meiwa, Cock Year' whilst the numerals for the short months are woven into the pattern on her sleeves. An impression of the diptych in this state is in A.I.C. 'Harunobu', p. 13, no. 25. Ours is the second state; the calendric symbols have been removed. Other impressions of this state are illustrated in Hayashi Catalogue, 1902, no. 397(B), p. 192, and Haviland Sale Catalogue, February 1924, no. 37. Yoshida does not connect the two halves of the diptych (*Harunobu Zenshū*, nos. 68 and 154).



CAT. NO. 68



CAT. NO. 69

69 GIRL PROFFERING A BRANCH OF *YAMABUKI*

Chūban colour print; $10\frac{2}{3} \times 8$ in.; *c.* 1766

A girl in a pink-and-purple *kimono* over another of rose stands at a house-entrance hung with a rope curtain, holding out a spray of *yamabuki* in her right hand. Rain is falling.

UNSIGNED. *Collector's seal at back*: Hosu Kaku-in (Kobayashi Bunshichi).
PRINT PUBLISHED: Ledoux, 1944, no. 9.
EXHIBITED: Paris, Musée des Arts Décoratifs, no. 70.
FORMER COLLECTIONS: Kobayashi Bushichi; Haviland; Ledoux.
SUBJECT REPRODUCED: Bunkio Matsuki Sale Catalogue, New York, 1908.
ACC. 185.

The allusion is almost certainly to the story of the fifteenth-century noble Ota Dōkan, who, caught in a rainstorm whilst out riding, sought to borrow a straw raincoat from a farmhouse. The girl who came to the entrance had no raincoat, but offered instead flowers of the *yamabuki*, the yellow mountain rose, explaining the substitution in a verse which had a neat pun on *mino* ('straw raincoat'), and *mi no* (*mi* meaning 'seed' and *no* 'of').

Bearing in mind the subject, it might be thought that this sheet is the right-hand of a diptych, but no impression of any left-hand sheet seems to have been recorded. Another diptych by Harunobu with a similar subject, (but, in fact, relating probably to the *Yūgao* chapter of the *Genji Monogatari*), is reproduced in Yoshida, *Harunobu Zenshū*, no. 77.

One can hardly fail to be reminded by this print of one of the best-known of all early Edo genre pictures, the *Nawa Noren* ('The Rope Curtain') in the Hara Collection, though it is problematic whether Harunobu ever had the opportunity to see the painting. The similarity is more likely a complete coincidence.

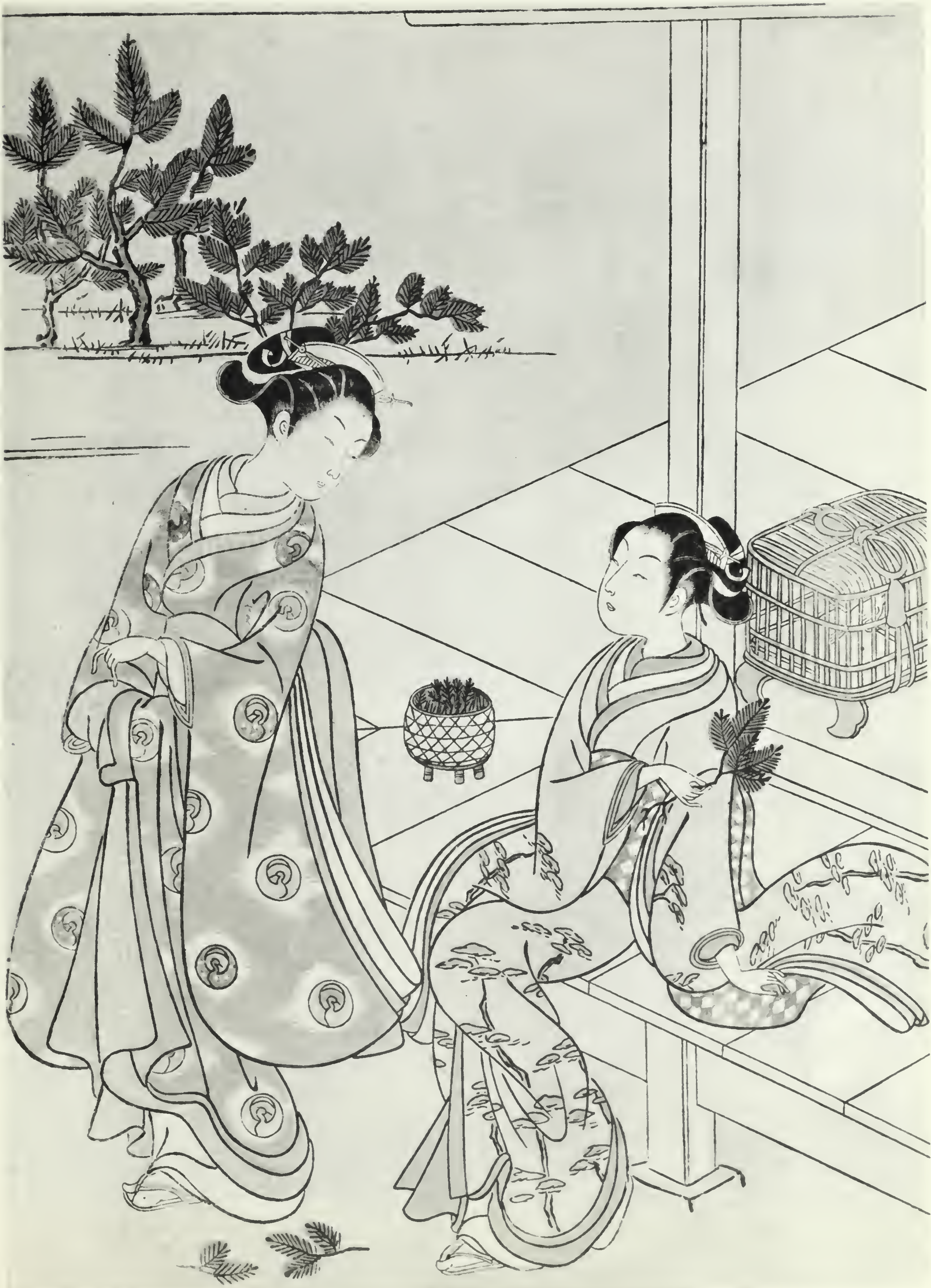
70

TWO GIRLS – ONE WITH A BRANCH OF PINE NEEDLES

Chūban colour-print; 10¾×7⅞ in., *c.* 1766

A girl seated on a bench holding a branch of pine-needles; a companion standing at her side and turning towards her. Behind the seated girl is a bird in a cage. The colours have faded: the standing girl is in purple, changing to buff, the other in what was probably pink, now a warm tan. The background is grey, the pines brown.

UNSIGNED. SEAL: Fuji (presumably the seal of the 'conceiver').
FORMER COLLECTION: Haviland.
ACC. 51.



CAT. NO. 70

71

GIRL WITH OX CARRYING PANNIERS OF LOVE-LETTERS

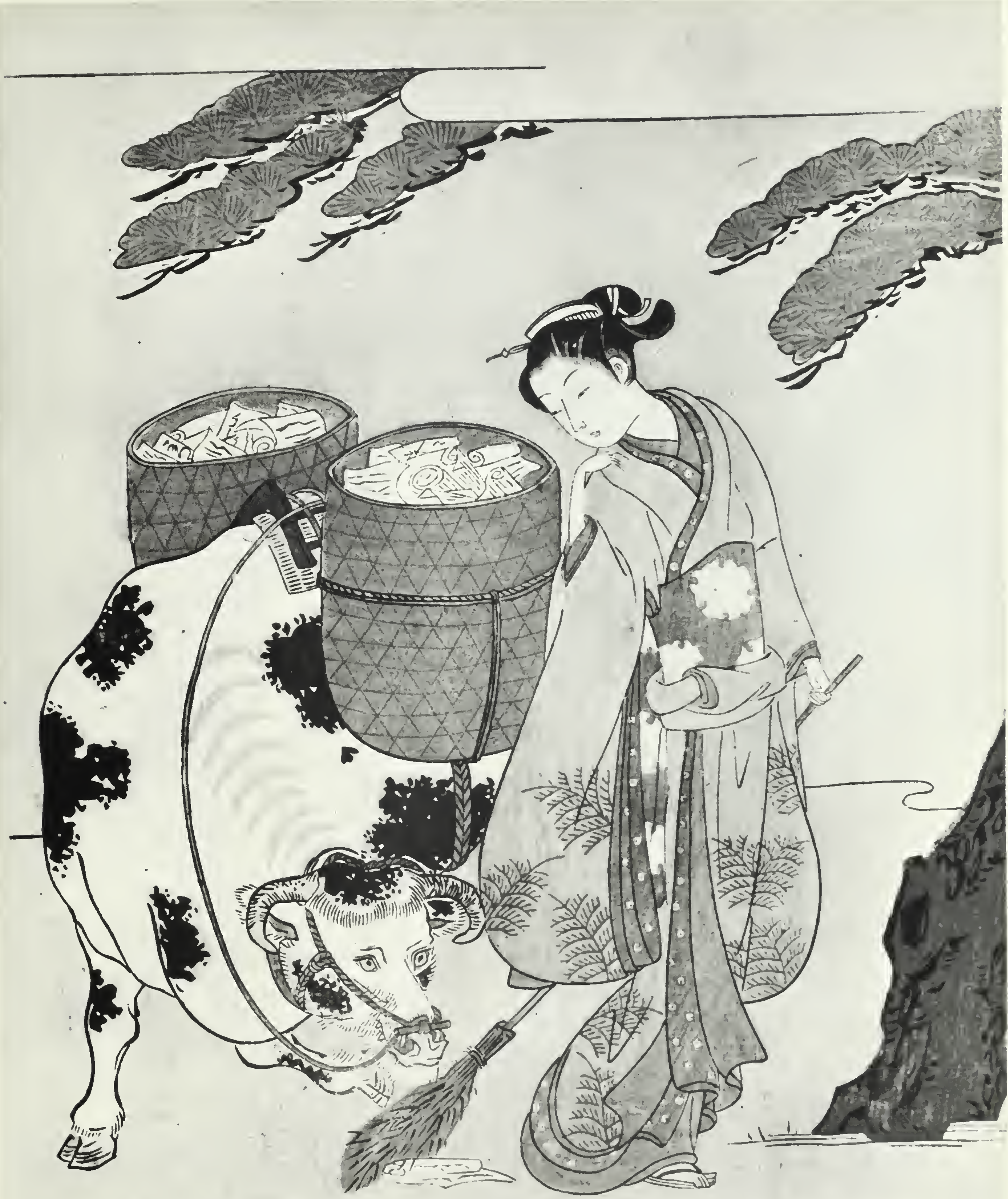
Chūban colour-print; 10½×8¼ in.; *c.* 1766

A girl in rose-pink *kimono* and purple *obi* beside a black-and-white ox on whose back are twin panniers full of the love-letters that the girl has been sweeping up with the twig-broom she is carrying. Pine-tree branches are overhead, and the sky, formerly blue, has faded to a straw colour.

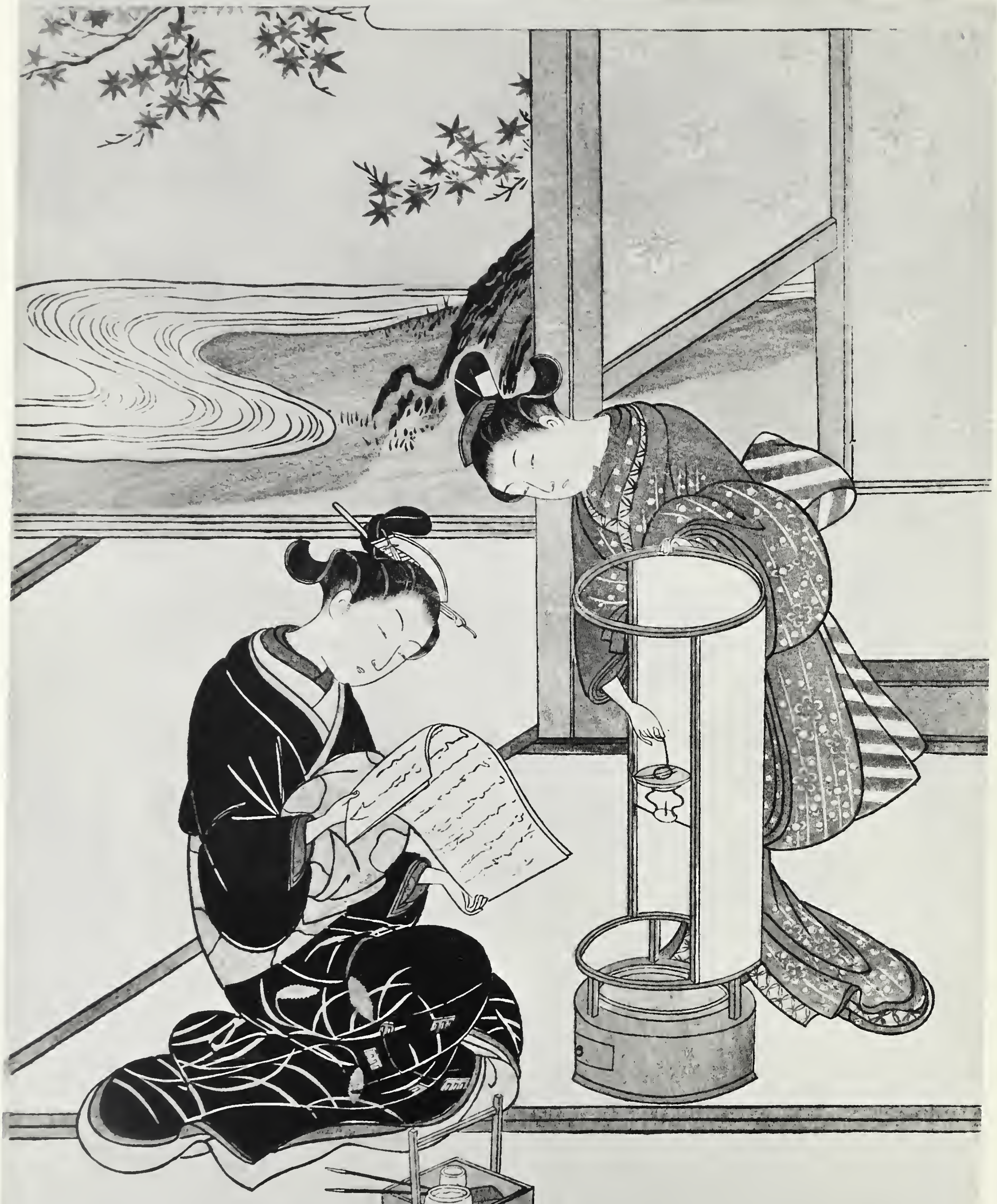
UNSIGNED.
PUBLISHED: Ledoux, 1944, no. 14; Grolier Club, vol. 1, no. XI.
EXHIBITED: Paris, Musée des Arts Décoratifs, 1910, no. 217; Grolier Club, 1924; M.I.A., 1961, no. 60.
FORMER COLLECTIONS: Rouart; Langweil; Ledoux.
ACC. 150.

As ever, an analogue is suggested by the subject, in this case the boy ox-herd, a constant Far-Eastern religious theme. The girl's beauty and popularity have led to the deluge of loveletters, and some have suggested that she is in fact intended for Harunobu's favourite model, Osen, though the print may be a little earlier than her appearance in his prints.

The subject is reproduced in Michener *Japanese Prints*, no. 5; Ikeda Catalogue, 1910, no. 71; and Yoshida, *Harunobu Zenshū*, no. 114.



CAT. NO. 71



CAT. NO. 72

72 THE EVENING GLOW OF THE LANTERN

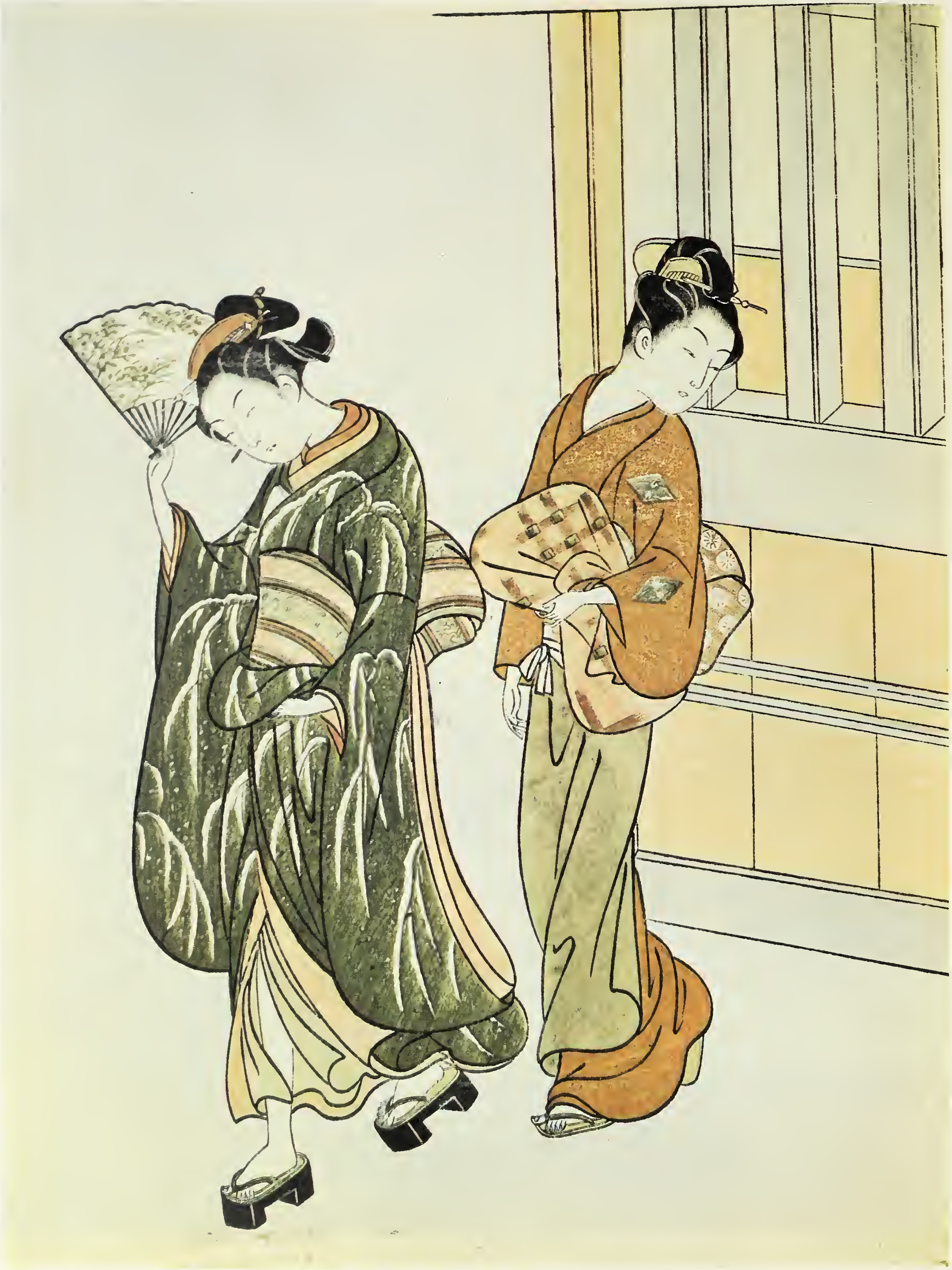
Chūban colour-print; 11×8½ in.; *c.* 1766

Two girls in a room opening on to the bank of a stream overhung by an autumn-tinted maple; one seated in an outer *kimono* of black with a design of millet and an *obi* of pale blue, white and yellow, reading by the light of an *andon*, which the other girl, mainly in purple with blue and white striped *obi*, stands behind, adjusting the wick.

UNSIGNED. *Collector's seal at back* Ho-su Kaku-in (Kobayashi Bunshichi, one of the greatest early Japanese collectors of Ukiyo-e).
PRINT REPRODUCED: Ledoux, 1944, no. 26.
FORMER COLLECTIONS: Kobayashi Bunshichi; Ledoux.
ACC. 128.

This print comes from one of the most famous sets of Japanese prints, in which the classical 'Eight Views' are suggested in *mitate* style by eight scenes in the daily domestic life of women. The A.I.C. Buckingham Collection possesses a complete set of the earliest printing, formerly owned by Mosle, who acquired it as the personal set of Kikurensha Kyosen; and the set is preserved with its original wrapper, which gives the name of the set, *Zashiki Hakkei*, and the name of the 'conceiver', Jōsei-sanjin Kyosen kō. Each of the prints bears the seal of Kyosen, as does the wrapper. Kyosen was a leader of the circle of aesthetes (the Kyosen-ren), who commissioned many of the 1765 calendars.

The wrapper of a set of the second printing, in which the prints were still unsigned, though changes were made in the colours printed from some of the blocks, gives the fanciful titles of the prints, based on the celebrated 'Eight Views'. There is a third printing of certain of the eight bearing the signature of Harunobu.
Subject with Kyosen seal, reproduced in A.I.C. 'Harunobu' and various other publications; the unsigned state without Kyosen seal, Harunobu Memorial Catalogue, no. 109; *U.T.*, vol. IV, no. 28, and Fujikake *Harunobu*, no. 18; the state with signature of Harunobu, Catalogue of the Chicago Loan Exhibition of 1908, no. 132 (large-paper edition.)



CAT. NO. 73

73 THE CLEARING WEATHER OF THE FAN

Chūban colour-print; 11 × 8¼ in., *c.* 1766

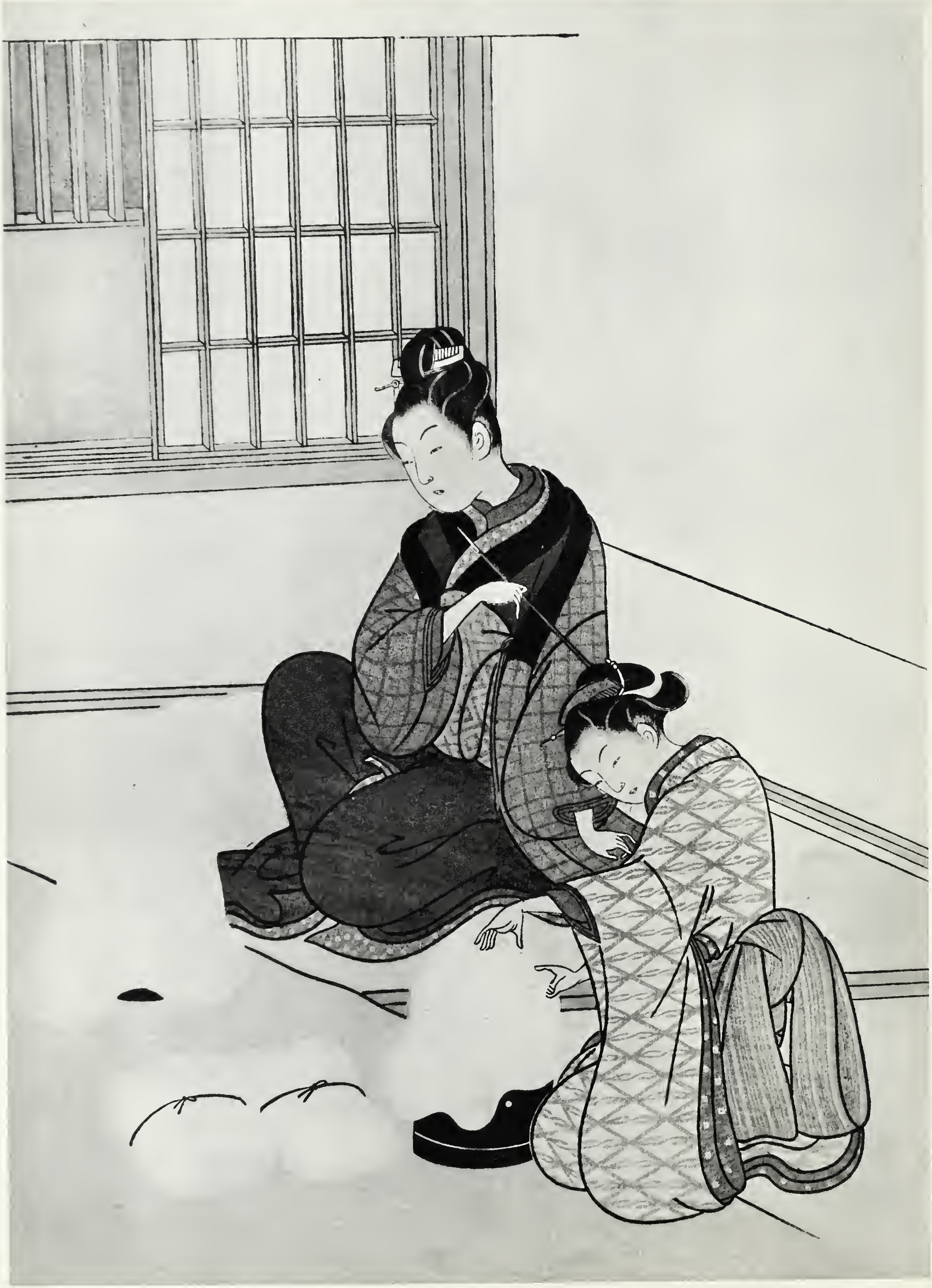
A young woman waving an open fan to the right of her face is moving left, followed by her maid, who is carrying a bundle wrapped in a *furoshiki*. A subdued colour-harmony results from the use of olive green, two shades of red, blue-grey, violet and pink.

UNSIGNED.
EXHIBITED: M.I.A., 1961, no. 45.
ACC. 89.

From the same *Zashiki Hakkei* set as nos. 72 and 74. Here the fan, stirring the air, refers to the 'Clearing Weather' subject in the normal 'Eight Views'. This is again the second state of the print, lacking the Kyosen seal, but before the addition of the artist's signature.

Subject with Kyosen seal reproduced in A.I.C. 'Harunobu', p. 39, and elsewhere; the unsigned state, also in A.I.C. 'Harunobu', and elsewhere.

Michener, in *The Floating World*, illustrates the Kyosen-signed version (no. 39), and lists a series of prints of closely-related subject-matter by Kiyohiro, Kiyomitsu and Kiyonaga as well as Harunobu, all apparently based upon an original by Sukenobu.



CAT. NO. 74

74 EVENING SNOW ON THE SILK-DRYER

Chūban colour-print; 11⅜×8¼ in.; *c.* 1766

Two women in a room making *mawata*, floss-silk, into wadding by pressing it into sheets and drying them over the dome-shaped heaters called *nurioke*. The girl with the pipe is in olive, grey, purple and rose and her *obi* is red and orange, whilst the other has an outer-*kimono* patterned in purple on white, and an under-*kimono* is rose and white, her *obi* being red and orange, like her companion's.

UNSIGNED.
PUBLISHED: Ledoux, 1944, no. 27.
FORMER COLLECTION: Ledoux.
ACC. 131.

This print is from the same *Zashiki Hakkei* set as no. 72. The classical subject is entitled Evening Snow at Twilight, and here the floss-silk shaped over the *nurioke* hinted at the snow, and provided the whimsical title for the *mitate* version.

This is the second state of the print, preferred to the first by some, including Ledoux, because the embossed designs on the walls in this state are lacking in the other.

Subject, with Kyosen seal, reproduced in A.I.C. 'Harunobu' and various other publications; the unsigned state without Kyosen seal, also in A.I.C. 'Harunobu'; Harunobu Memorial Catalogue; Fujikake, *Harunobu*, no. 16, and elsewhere.

75 'CROW AND HERON'

Chūban colour-print; 10¼×7¾ in.; *c.* 1766

Young lovers walking together, each with a hand on the handle of the umbrella held above them. She is in white clothes, with a gauffred pattern, he in black, the folds again denoted by blind-printing. The sky is a pale buff to which the original blue has faded.

SIGNED: Suzuki Harunobu ga. SEAL: Hayashi.

PRINT PUBLISHED: Hayashi Catalogue, 1902, no. 387, p. 110; V. & I., Paris, 1910, no. 195; Louis Aubert, *Les Maîtres de l'Estampe Japonaise*, pl. 10; Murata Kimbei, Tokyo, Sale Catalogue, October 1919, no. 43; Ledoux, 1944, no. 29.

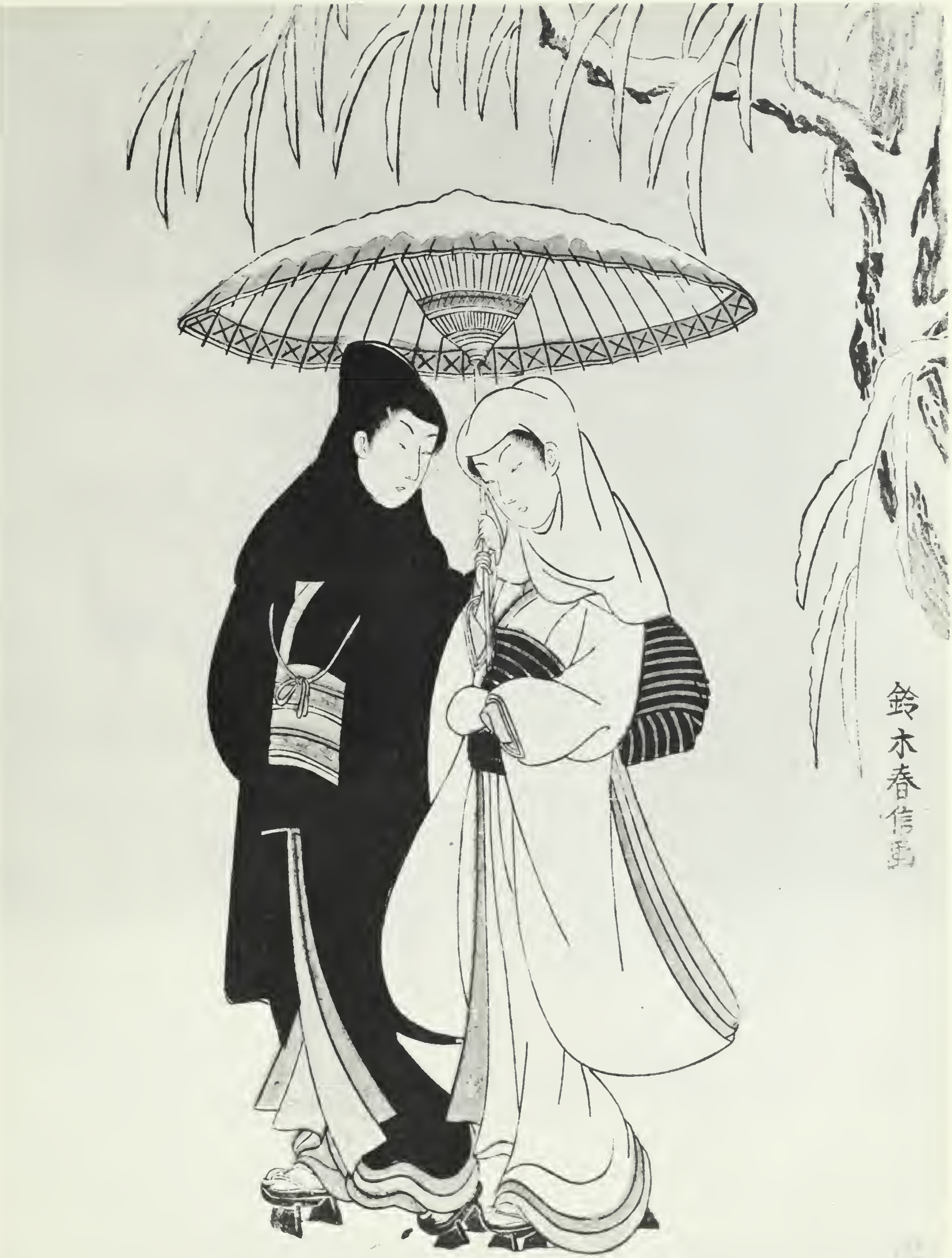
EXHIBITIONS: Paris, Musée des Arts Décoratifs, 1910, no. 195; M.I.A., 1961, no. 57; Asia House Gallery, 1964: Masters of the Japanese Print, Moronobu to Utamaro.

FORMER COLLECTIONS: Hayashi; Bullier; Garland; Ledoux.

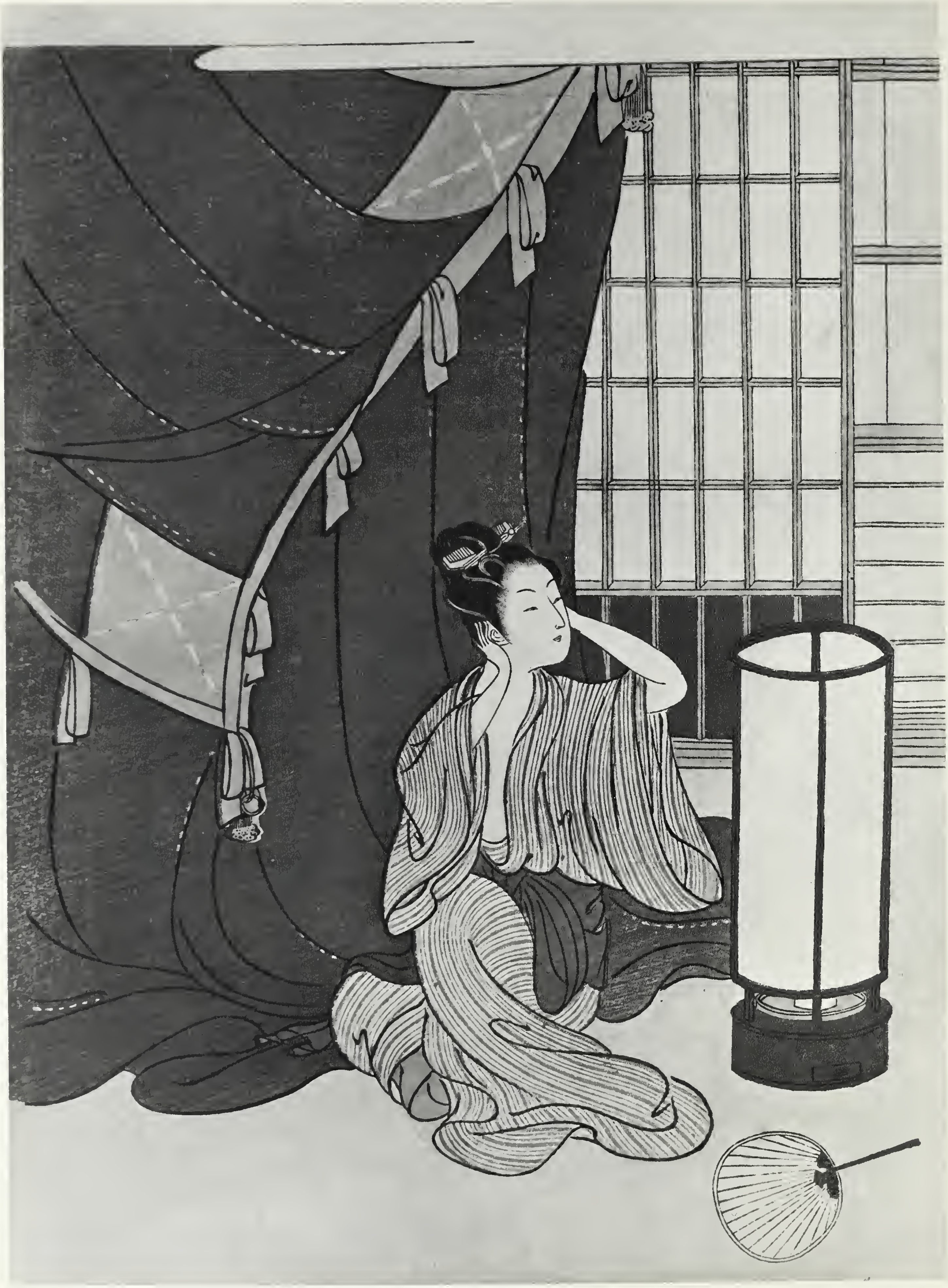
ACC. 122.

This subject, popularly known as the 'Crow and the Heron', the traditional opposites of Japanese art, is one of the best-known of the whole range of Harunobu's work, and once again there are erotic overtones, the *aiaigusa* 'together beneath the umbrella', being a decidedly compromising situation. As Ledoux points out, this impression is one of the best-known and most-reproduced in existence.

There are two distinct versions of this print, the clearest point of difference being the line which appears above the umbrella on our print and which is lacking in the other; but the line block and the dress patterns differ considerably in the two versions. Reproductions of impressions of the other version are in Gookin, *Japanese Colour Prints and Their Designers*, frontispiece; *U.T.S.*, vol. 5, no. 12; Harunobu Memorial Catalogue, no. 98; Waterhouse, no. 33. Waterhouse writes: 'R.T. Paine has suggested (in correspondence with the author) that the state represented by this (i.e. the B.M.) specimen may not be genuine, because an identical pattern of discoloration recurs (L) on the paper of other specimens.'



CAT. NO. 75



CAT. NO. 76

76 GIRL CLOSING HER EARS TO THUNDER

Chūban colour-print: 11 × 8⅔ in.; *c.* 1766–7

A girl in a blue-striped robe kneeling outside the mosquito-net canopy to her bed and covering her ears with her hands, presumably to shut out the noise of thunder, or perhaps, as some suggest, smoothing her hair and listening for the coming of her lover. Beside her is a lighted *andon* and a round fan. The net is green with pink supports, the walls brown-orange, and the *tatami* yellow.

UNSIGNED.
PRINT PUBLISHED: Mori Sale Catalogue, New York, December 1926, no. 30.
FORMER COLLECTION: Mori.
ACC. 102.

The first state of this print is a calendar print for the year 1766, an impression of which is illustrated in Ledoux, 1944, no. 11, Haviland Catalogue, November 1922, and Noguchi, *Harunobu*, 1940, pl. 20. In our state, the second, the calendric marks have been taken out of the girl's *obi* and the fan. A third state, in which the fan bears a design of grasses, and which is signed Harunobu, is illustrated in *U.T.*, vol. 5, no. 366.

77

TWO LOVERS PLAYING A *SAMISEN*

Chūban colour-print; 10¾×7¾ in.; *c.* 1766–7

Lovers seated on a bench playing a single *samisen*, she wielding the plectrum and he fingering the strings. Behind them is a stream with irises growing by the bank. Her *kimono* is purple and white; his, blue-and-white striped. The foreground is yellow.

SIGNED: Suzuki Harunobu, ga.

PRINT ILLUSTRATED: Ledoux, 1944, no. 13.

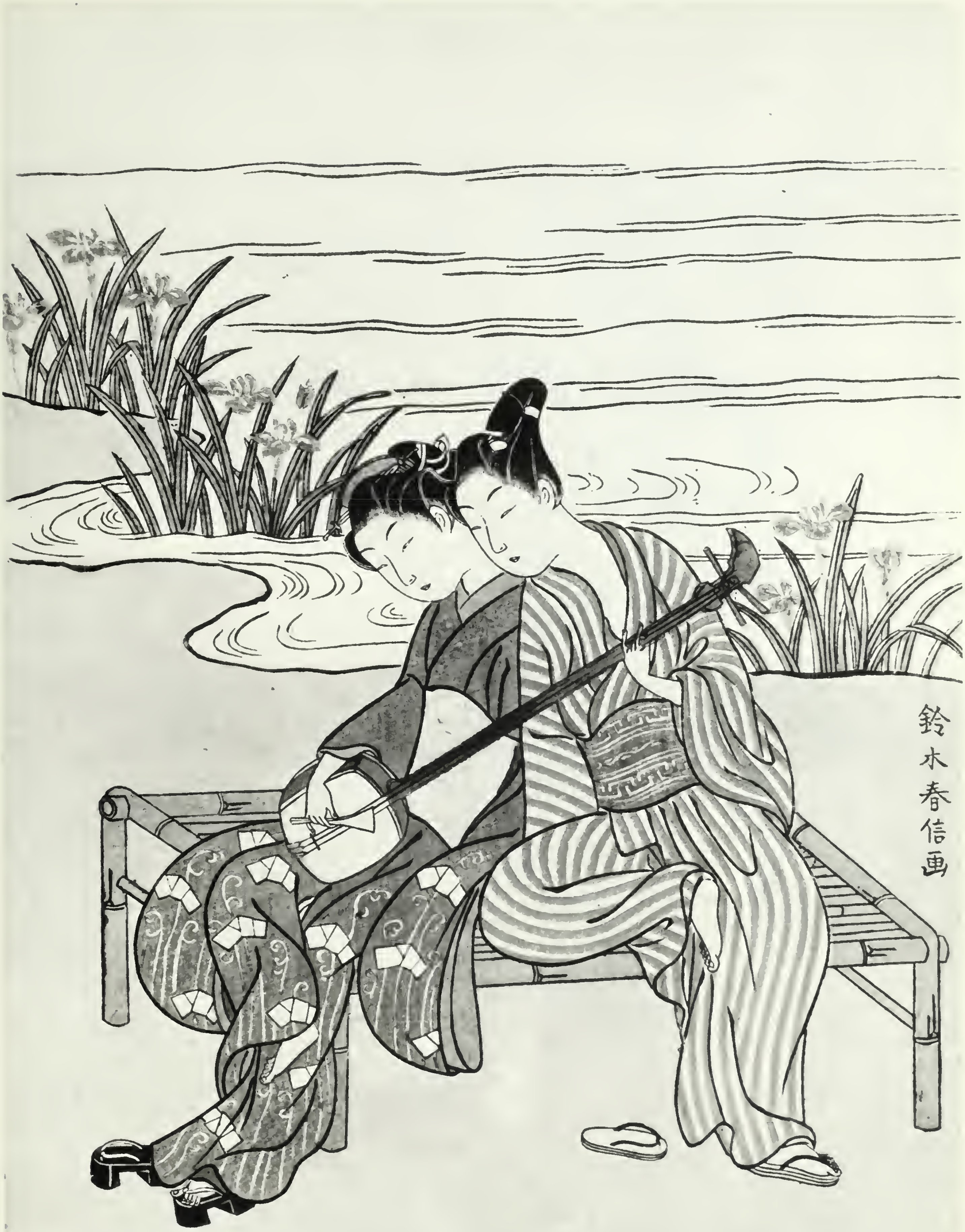
SUBJECT ILLUSTRATED: Tokyo Sale Catalogue, October 1919; no. 47; Noguchi, *Harunobu*, 1940, pl. 48; *U.T.*, vol. 5, no. 348; *U.T.S.*, vol. 5, no. 16; Bing, *Artistic Japan*, part 27. A later variant of this print is known in which the colours and the patterns of the *kimono* have changed. An impression is illustrated in A.I.C. 'Harunobu', p. 76.

EXHIBITED: M.I.A., 1961, no. 58; Asia House Gallery, 1964, Masters of the Japanese Print: Moronobu to Utamaro.

FORMER COLLECTION: Ledoux.

ACC. 127.

The motif of two lovers playing on a single instrument, as already explained under no. 62, had erotic overtones, and was popular with other artists as well as Harunobu. There are two other prints by Harunobu of lovers seated beside the water, jointly playing a single instrument, (in these cases a flute and a *kokyū*), and Ledoux suggested that possibly with the *samisen*-players they made up a set of three. Reproductions of these two subjects are in Hunter Catalogue, 1919, frontispiece, and Barboutau Catalogue, 1966, p. 16, for the first; and *U.T.*, vol. 4, no. 74, and V. & I. Paris, Catalogue 1910, no. 153, for the other.



CAT. NO. 77

78

ASAZUMA-BUNE

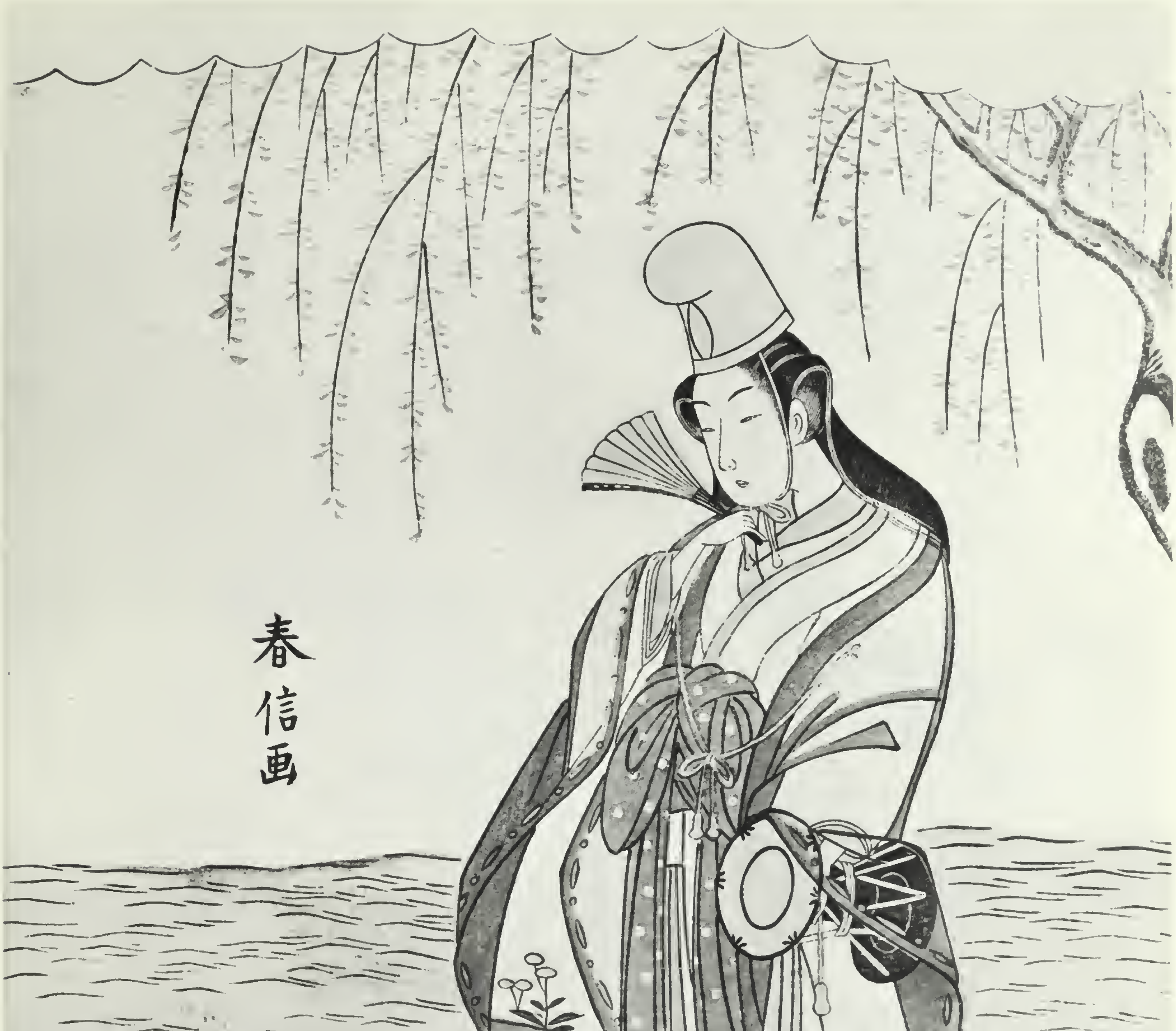
Chūban colour-print; 10$\frac{13}{16}$×7$\frac{7}{8}$ in.; *c.* 1767

A girl in the dress of a *shirabyōshi* dancer in blue-green *uchikake*, white *kimono*, its crimped surface denoted by gauffrage and with purple patches on the sleeves, pink under-*kimono* and purple *obi*, stands in a boat beneath a willow tree, her *tsuzumi* held at her side. This simple picture is full of allusions. Asazuma was a port on Lake Ōmi, and ships plying there were called Asazuma-bune ('Ships of Asazuma'). The poet Saigyō (1126–98) first mentioned a *shirabyōshi* dancer in a boat of Asazuma, *shirabyōshi* at that time being dancers ('white measure markers' literally) attached to the houses of nobility and employed sometimes in religious functions. Later a girl known as Asazuma was the cause of a scandal during the *shōgunate* of Tokugawa Tsunayoshi, the *shōgun* neglecting his duties and spending his time boating with her, the name also having the meaning 'temporary wife'. Hanabusa Itchō suffered exile for a picture of Asazuma-bune, since it was taken to satirize the *Shōgun's* weakness.

SIGNED: Harunobu ga.

SUBJECT REPRODUCED: Migeon, Gaston: Japanese Colour Print: The Louvre Museum. XVIIth and XVIIIth Centuries. Paris 1923.

ACC. 85.



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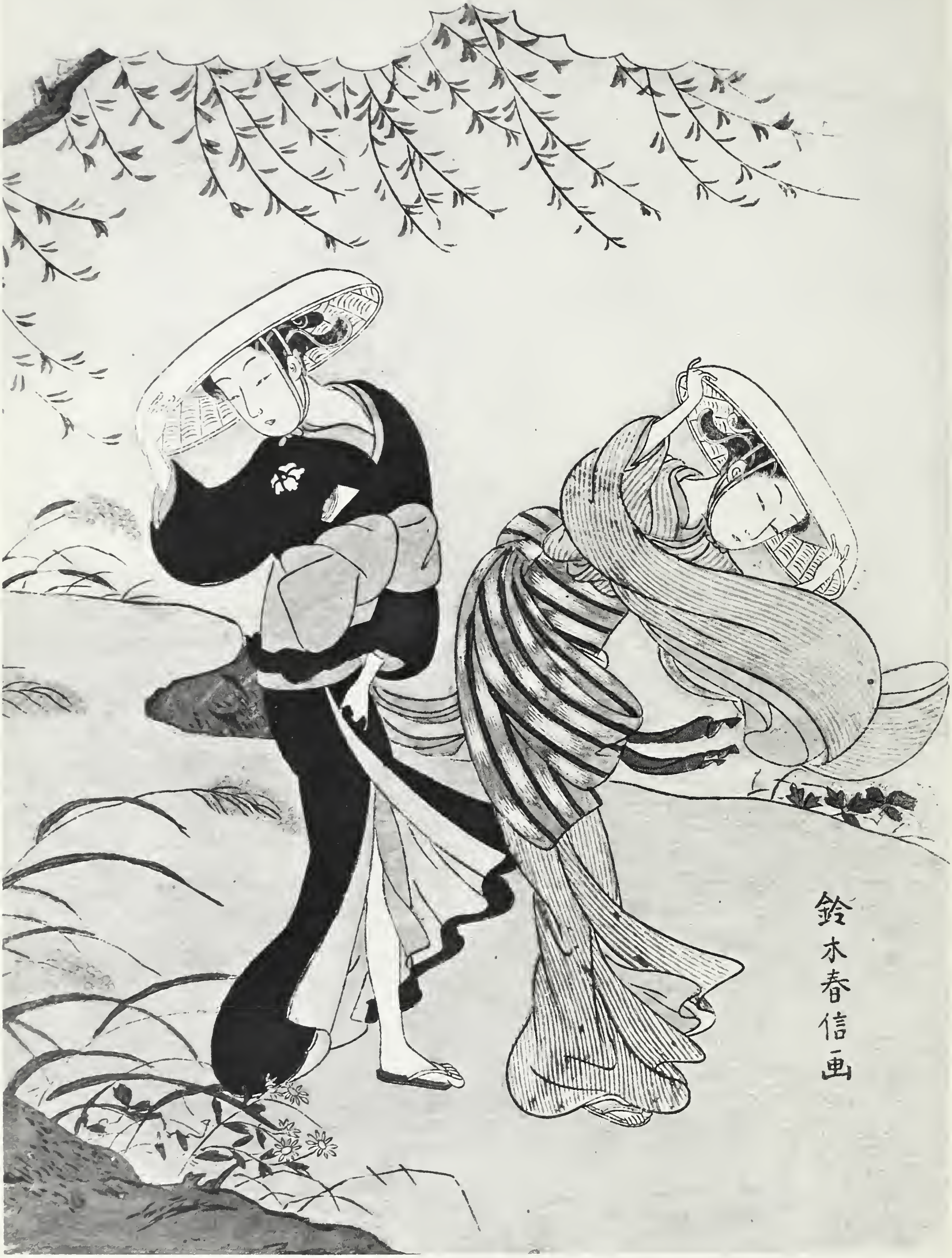


CAT. NO. 79

79 TWO GIRLS IN A HIGH WIND

Chūban colour-print; 10¾×8 in.; *c.* 1767

Two girls in a high wind, both holding their large round hats and one bent forward, her sleeves billowing; above them the wind-tossed wands of a willow tree.

SIGNED: Suzuki Harunobu ga.
PRINT PUBLISHED: Shōbisha, Tokyo, Sale Catalogue, November 1927, no. 12; Noguchi, *Harunobu*, 1940, pl. 80; and Ledoux, 1944, no. 18.
EXHIBITED: M.I.A., 1961, no. 64.
FORMER COLLECTION: Ledoux.
ACC. 186.

Ledoux notes certain shortcomings in this print's condition and slight retouching around the edges of the girls' hats to disguise imperfect register. It is, however, one of the favourites among the artist's compositions, and is illustrated in the V. & I., 1910, no. 164, *U.T.*, vol. iv, no. 42, in the large-paper edition of the Catalogue of the Loan Exhibition at the Chicago Art Institute 1908, no. 150, Portier, *La Femme dans l'Art Japonais*, pl. xii, and in Yoshida, no. 584 (a much-trimmed specimen).

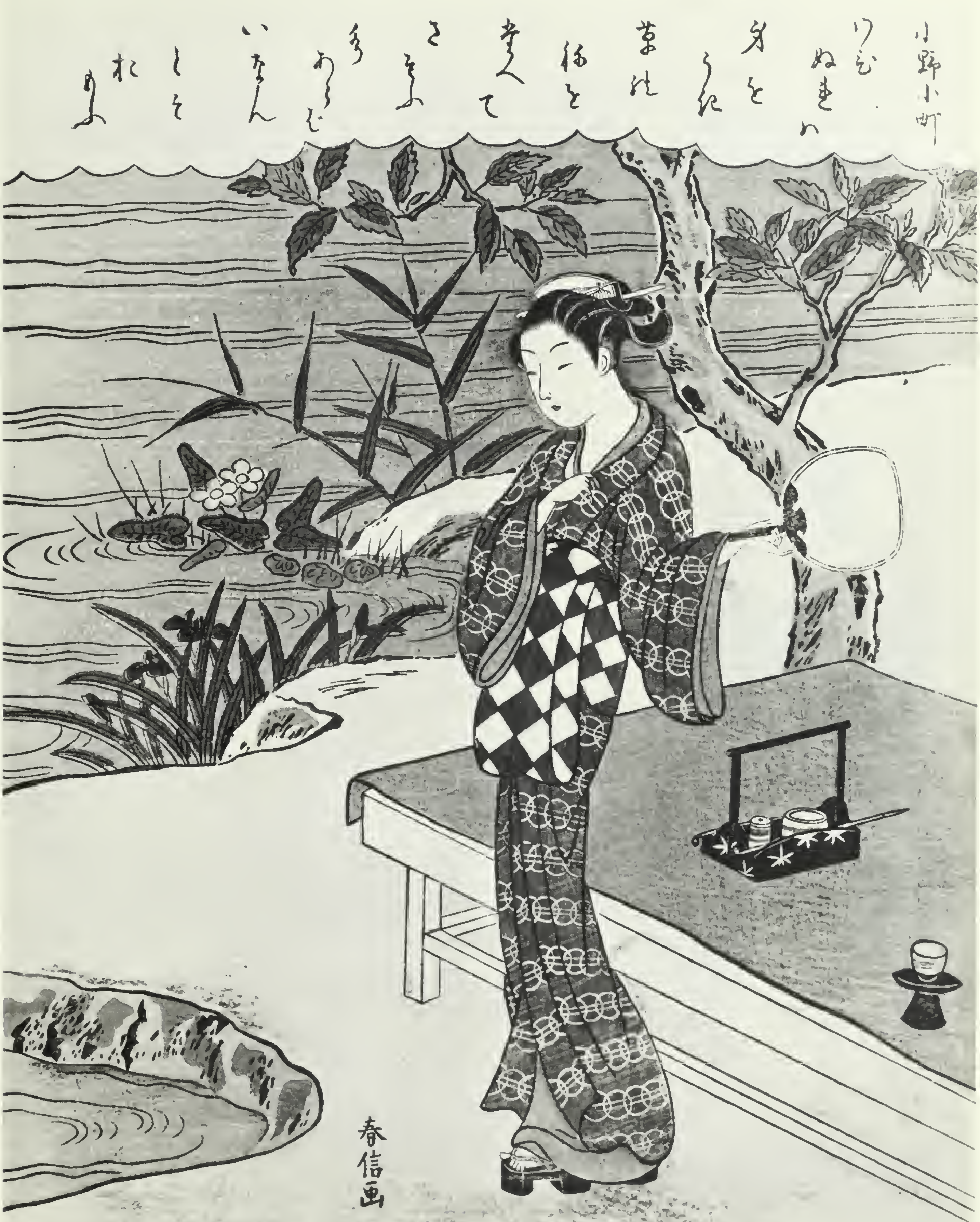
80 GIRL STANDING ON THE BANK OF A STREAM

Chūban colour-print; 11×8½ in.; *c.* 1767

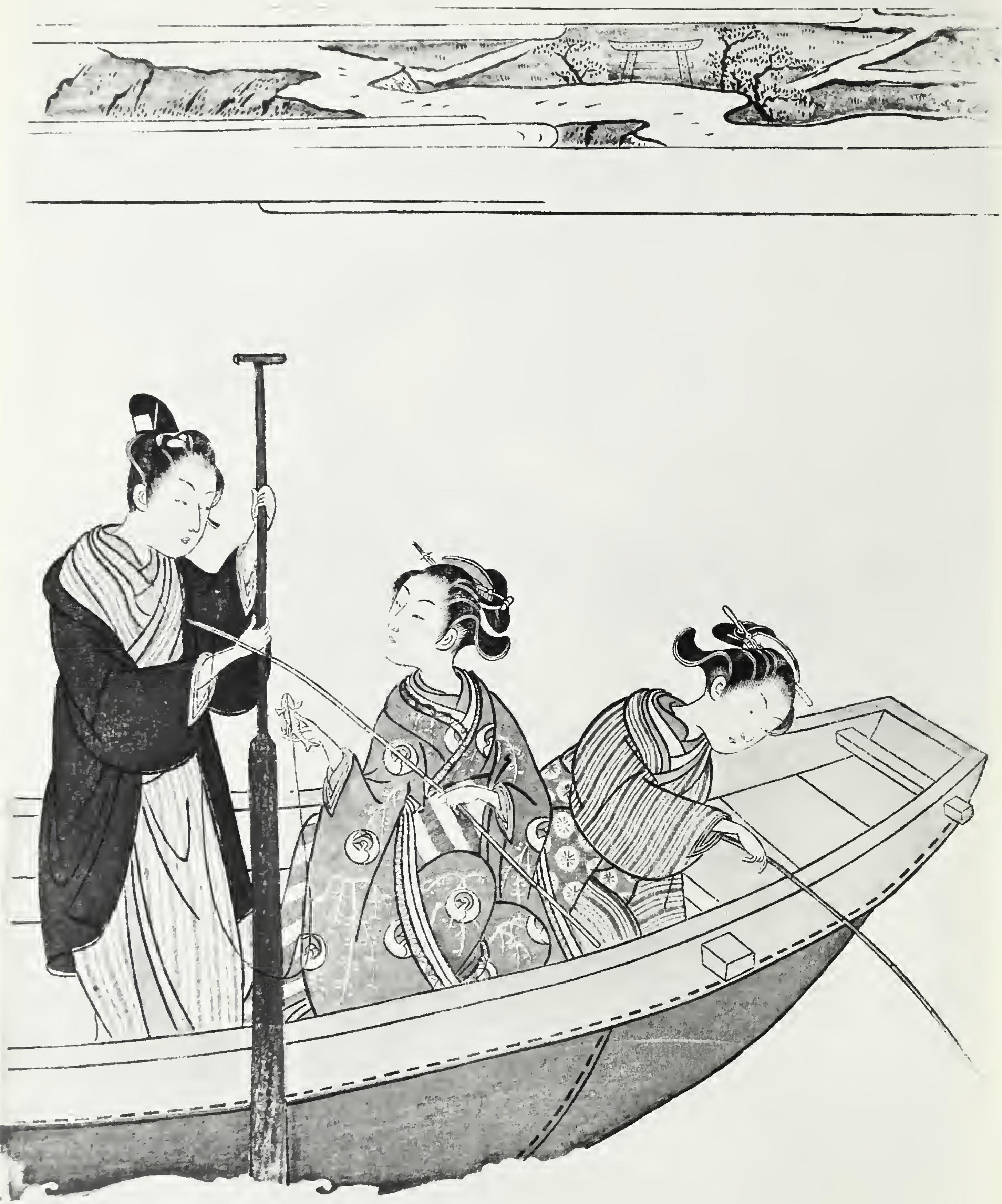
A young girl with an *uchiwa* fan in her left hand, has risen from a red-blanket-covered bench on which there are writing materials and walks towards a stream where irises and yellow water-lilies are growing. Above there is a poem by Ono no Komachi hinting at the thoughts of the girl:

When I am lonely
My body like a floating reed
Cut down at the root
Should any current invite
Would go along, I think.

SIGNED: Harunobu ga.
PRINT PUBLISHED: Mellor Sale Catalogue, Sotheby, July 1963, no. 50.
FORMER COLLECTIONS: O'Brien Sexton; Mellor.
SUBJECT REPRODUCED: Yoshida, no. 346; Tokyo National Museum Catalogue, vol. 1, no. 453; Ficke second Sale Catalogue, 1925, no. 55.
ACC. 337.


小野小町
わびぬれば
身をうき
草の
根を
たえて
さそふ
水あらば
いなん
とぞ
おもふ
春信画

CAT. NO. 80



CAT. NO. 81

81 A FISHING PARTY

Chūban colour-print; $11\frac{3}{8}\times 8\frac{9}{16}$ in.; *c.* 1767

Two girls fishing from a boat, the girl on the left in purple, the other in a red-and-yellow-striped *kimono*; one holding a little fish in her hand and turning to a youth wearing a grey *haori* over a blue-and-white-striped *kimono*, standing with oar in hand beside them. Beyond there is a distant shore, yellow, grey and green, with a *torii* showing between the trees. The water is denoted by a gauffrage of wavy lines.

UNSIGNED.

SUBJECT REPRODUCED: Sotheby Sale Catalogue, 5 June 1914, no. 14, pl. III; Kurth, *Harunobu*, 1910 pl. 36; Yoshida, no. 264.

ACC. 25.

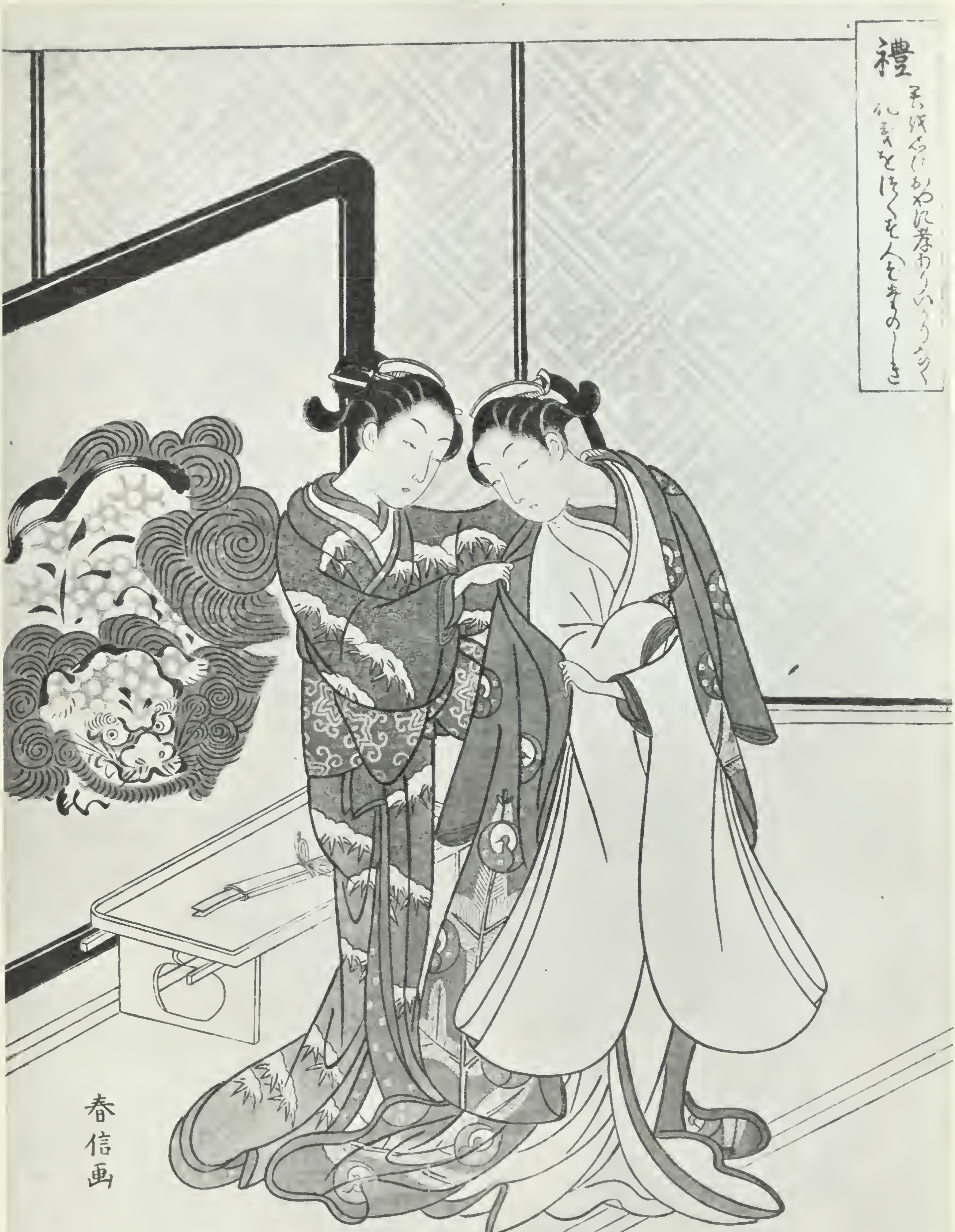
82 DECORUM, ONE OF THE FIVE CARDINAL VIRTUES

Chūban colour-print; 11⅛×8 3/16 in.; *c.* 1767

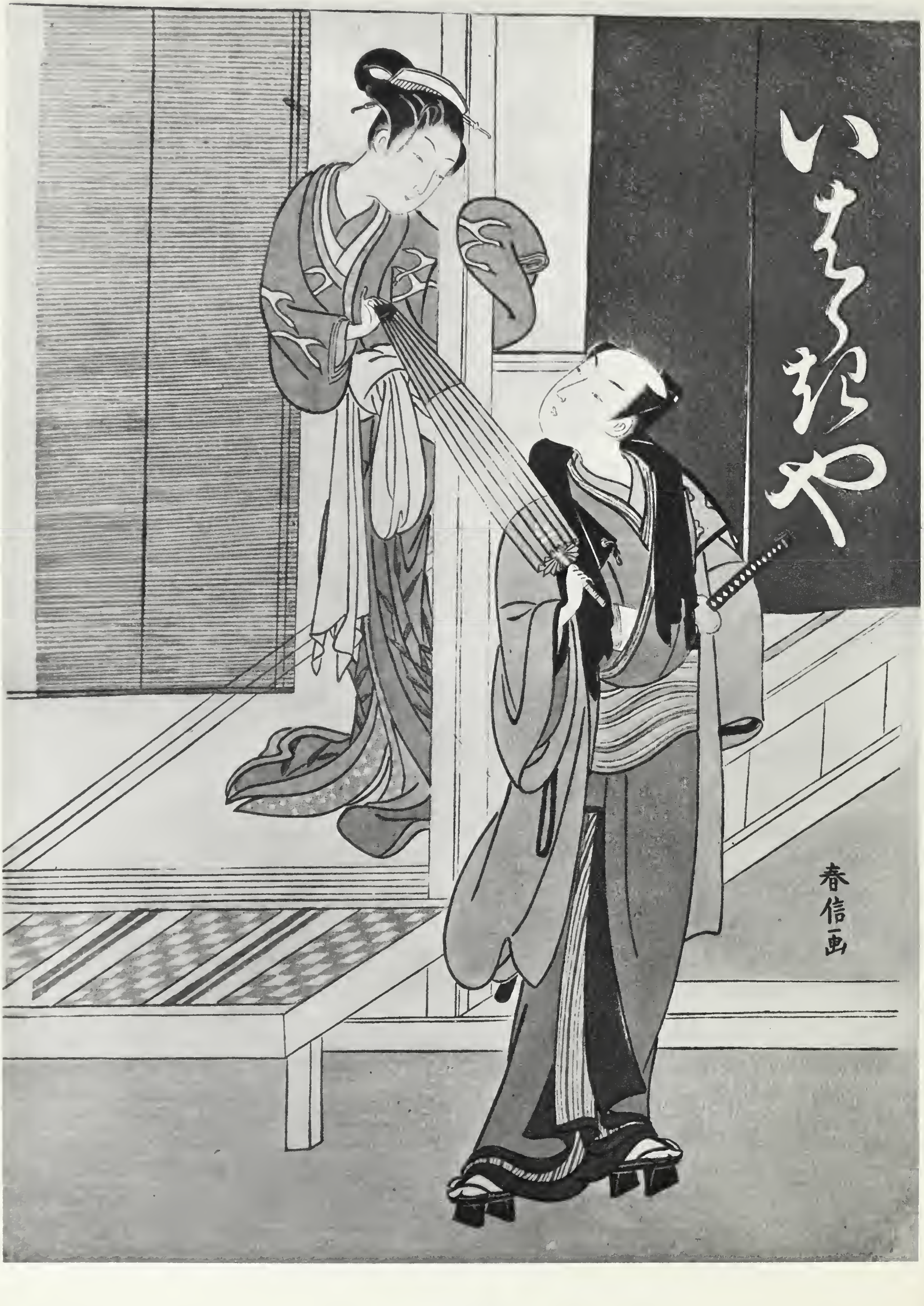
A bride, with the assistance of a blue-clad attendant, is putting on a red *uchikake* over her white wedding-dress. Behind them is a yellow *tsuitate* decorated with a painting of a *shishi* in red and blue. At top right is a cartouche with the heading, *Rei* ('Decorum' or 'Politeness') and an inscription: 'Whoso thinks consistently of his Lord, is obedient to his parents, is polite and never angry, is a happy person'.

SIGNED: Harunobu ga.
PRINT PUBLISHED: M.I.A., 1961, Exhibition Catalogue, no. 62, fig. 8.
EXHIBITED: M.I.A., 1961.
ACC. 31.

This print is one of a set of five, each representing in a rather oblique way the 'Five Cardinal Virtues'. The complete set is illustrated in the A.I.C. 'Harunobu', nos. 107–11, pp. 68–70. The print entitled 'Knowledge' bears a date *Meiwa 4* (1767). Other impressions of the 'Decorum' subject are fairly common, and reproductions are in the Tokyo National Museum Catalogue, vol. 1, no. 479, Yoshida, no. 384, and elsewhere.



CAT. NO. 82



CAT. NO. 83

83 COURTESAN OF IBARAKI-YA DETAINING A YOUNG MAN

Chūban colour-print; 11$\frac{3}{16}$×8$\frac{1}{4}$ in.; *c.* 1767

A courtesan standing on the veranda of a house, with one arm around a wooden pillar at the corner, takes hold of the tip of the umbrella held by a passing young man over his shoulder and causes him to turn around. The name of the house Ibaraki-ya is on the curtain.

SIGNED: Harunobu ga.
PRINT PUBLISHED: M.I.A. Catalogue, 1961, fig. 9.
EXHIBITED: M.I.A., 1961, no. 52.
SUBJECT REPRODUCED: Ficke, *Chats on Japanese Prints*, 1915. pl. 14; Yoshida, no. 474.
ACC. 75.

This design is one of the frequent examples of plagiarism by Harunobu. It must have been inspired by Okumura Masanobu's almost exactly similar design for a *hoso-ban* print, illustrated in the Catalogue of An Exhibition of Japanese Prints by the Arts Council of Great Britain, 1948, no. 9, pl. IV, the only real difference being in the name of the house, which in the Masanobu print is Ōmi-ya.

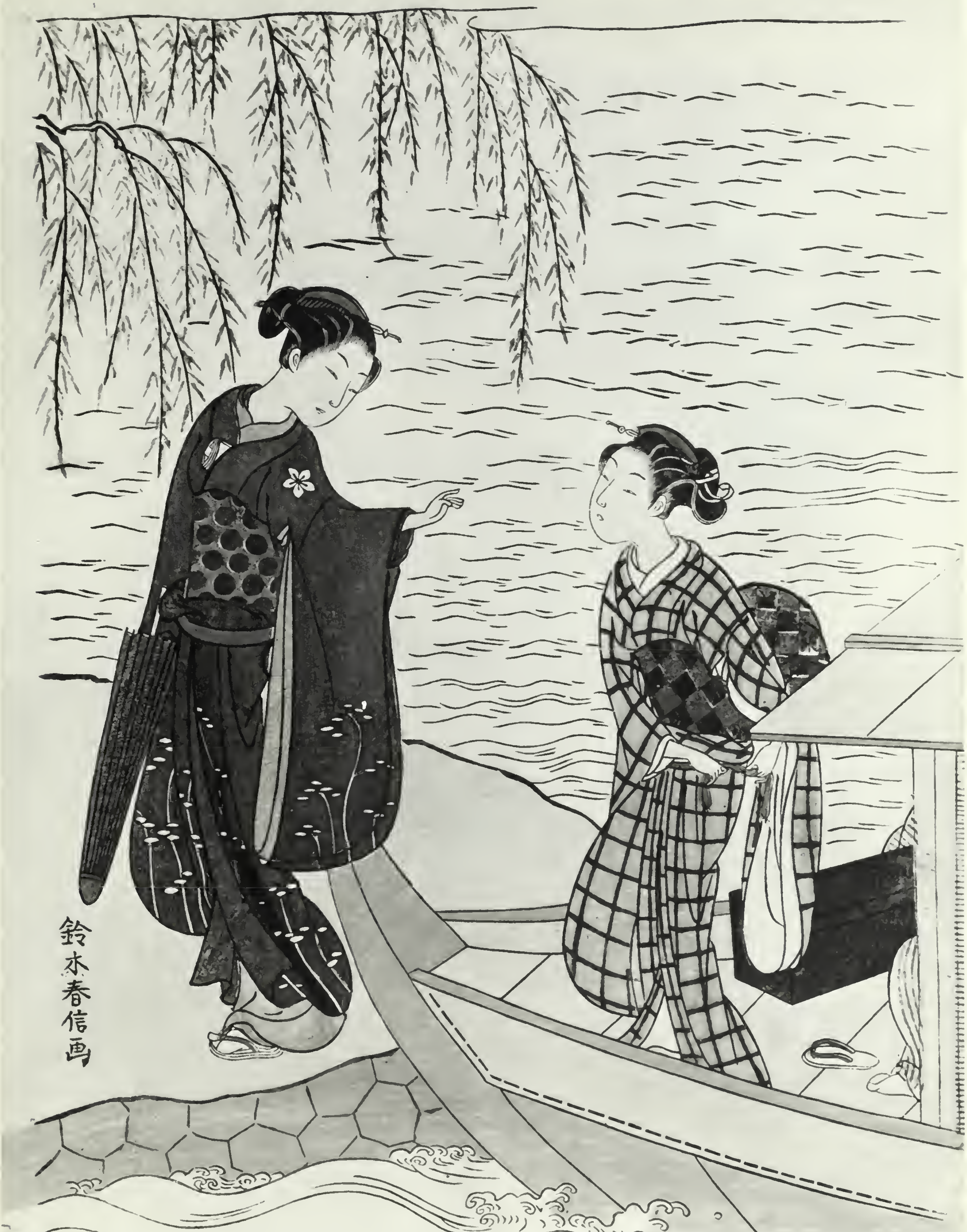
84 TWO GIRLS ALIGHTING FROM A BOAT

Chūban colour-print; 11×8¼ in.; *c.* 1768

Two girls, probably *geisha* who have been entertaining on board, leaving a boat, one already on the bank and turning to her companion, who is tying her girdle before she leaves. A *samisen* box lies on the deck behind her.

SIGNED: Suzuki Harunobu ga.
PRINT PUBLISHED: Walpole Galleries Catalogue, Collection from Berlin, 1923, no. 307, and Ledoux, 1944, no. 15.
EXHIBITED: M.I.A., 1961, no. 67.
FORMER COLLECTION: Ledoux.
SUBJECT REPRODUCED: Matsukata Catalogue, no. 23; *U.T.*, vol. v, no. 396; Noguchi, *Harunobu* (1927), pl. 6; Yoshida, no. 313.
ACC. 143.

Ledoux has some interesting comments on the colour-printing in this case: 'Both *obi* are printed with silver which now has oxidized; the boat and the embankment are in grey and yellow; the costume of the girl on the shore is partly in *beni* and partly in a rather opaque purple which seems to be the result of an attempt to indicate by over-printing, as was done more successfully a few years later, the effect of a thin summer *kimono* with the under-*kimono* showing through. The girl in the boat is dressed in rose and a clearer purple. The silver *surimono* printing of both *obi* gives another indication that experiments were being tried'.



CAT. NO. 84

85

GIRL BOARDING A PLEASURE-BOAT

Chūban colour-print; 11⅛×8⅜ **in.**; *c.* 1768

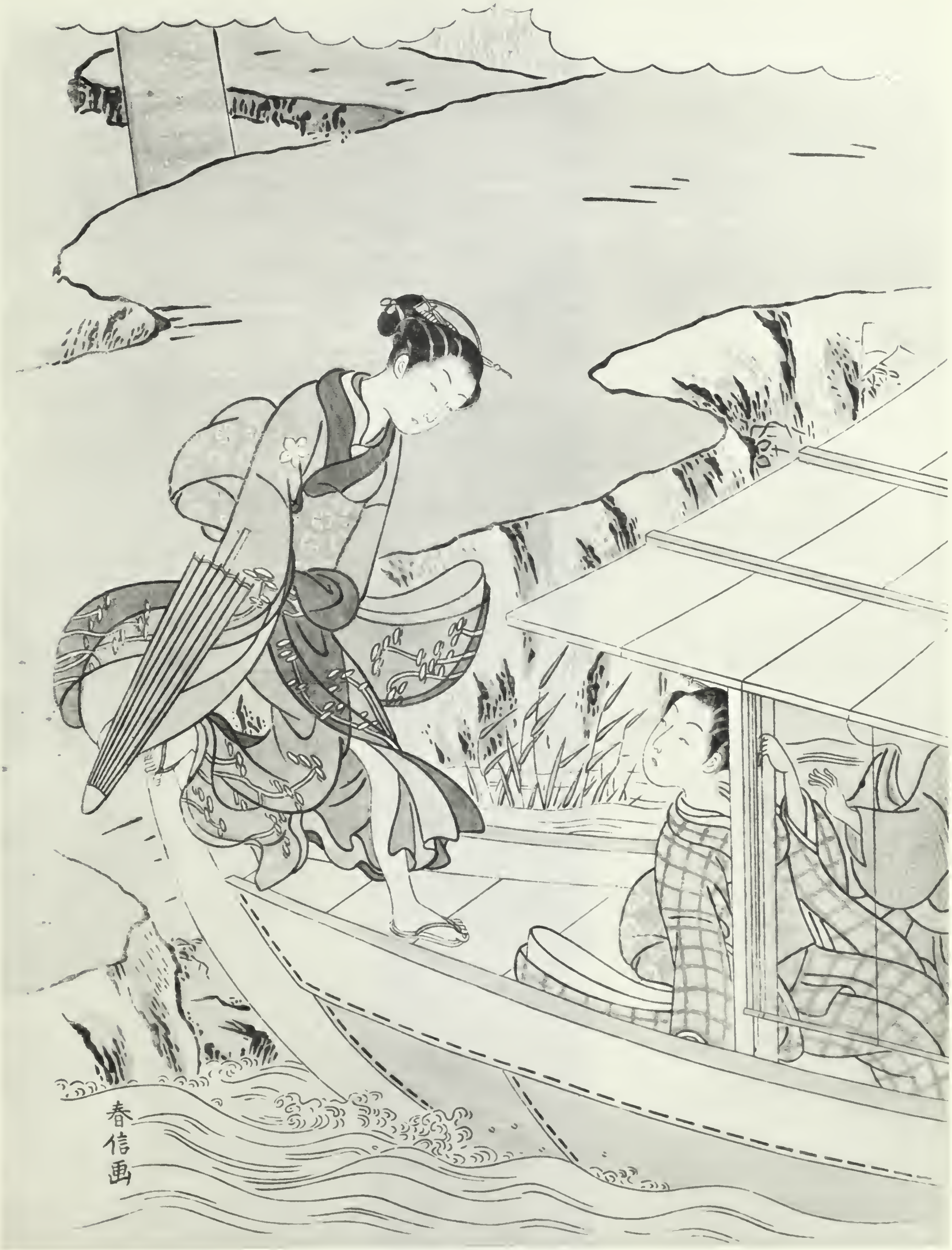
A girl leaping from a bank on to the deck of a small pleasure-boat. She is in varying shades of purple and pink, and her *obi* is pale blue with white medallions. Two figures are already aboard, a girl in a purple-checked pink *kimono* and white-and-blue checked *obi*, and a youth who can only partially be seen through the blind of the cabin. The timbers of the boat are pink and grey; the shore is grey above, but shows sand along the bank.

SIGNED: Harunobu ga.

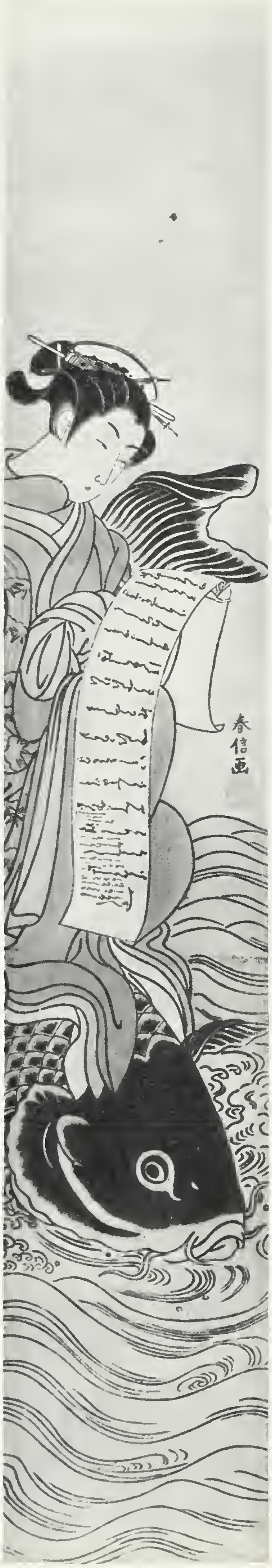
SUBJECT REPRODUCED: *U.T.S.*, vol. 5, no. 22; Tokyo National Museum Catalogue, vol. 1, no. 443, and (with variations) in Yoshida, no. 289, and Church Sale Catalogue, 1946, no. 24; which represent a late state with block changes at the top of the print.

ACC. 197.

One of the delights of this print are the lovely changes of colour achieved by the colour-print medium where the transparent blind cuts across the girl's *kimono*–the pink and purple become two quite different unnameable tints, and the blue of the *obi* yet a third. This is the sort of felicity peculiar to the medium, evoked by Harunobu, Utamaro and a few other artists, with the aid of wonderfully sympathetic craftsmen.



CAT. NO. 85



CAT. NO. 86

86 THE SENNIN KINKŌ BURLESQUED

Hashira-e colour-print; 27⅛×4⅝ in.; *c.* 1768

A young courtesan in pink and purple riding over the waves on the back of a carp, which is golden with a black head and yellow eyes that compel attention. She is reading a long letter-scroll, and is clearly intended as a *mitate* of the Taoist sage, or Sennin, Kinkō. According to various legends, he spent a great deal of his life painting fish, and at the age of 200 was given a long tour of the river-world on the back of a carp, returning after a long absence with a copy of the Buddhist scriptures in his hand, and a message to his disciples to refrain from killing fish.

SIGNED: Harunobu ga. SEAL: Harunobu.
EXHIBITED: M.I.A., 1961, no. 72.
SUBJECT REPRODUCED: Yoshida, no. 440, and A.I.C. 'Harunobu' no. 174, p. 106.
ACC. 38.

There is a *chūban* version of this subject, impressions of which are illustrated in *Master Works of Ukiyo-e*, Hiraki Collection, 1964, no. 58, and Yoshida, no. 191.

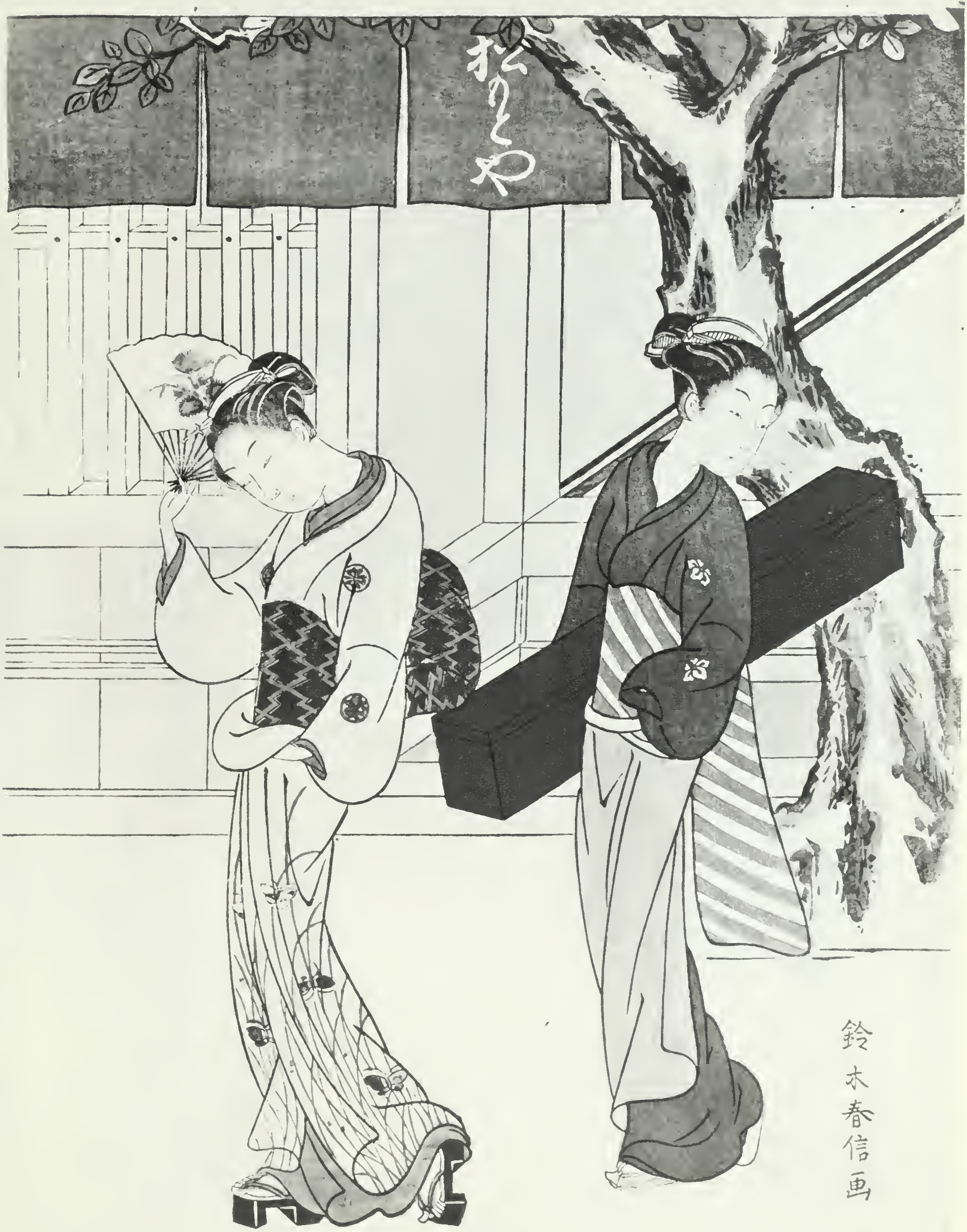
87

GEISHA AND ATTENDANT

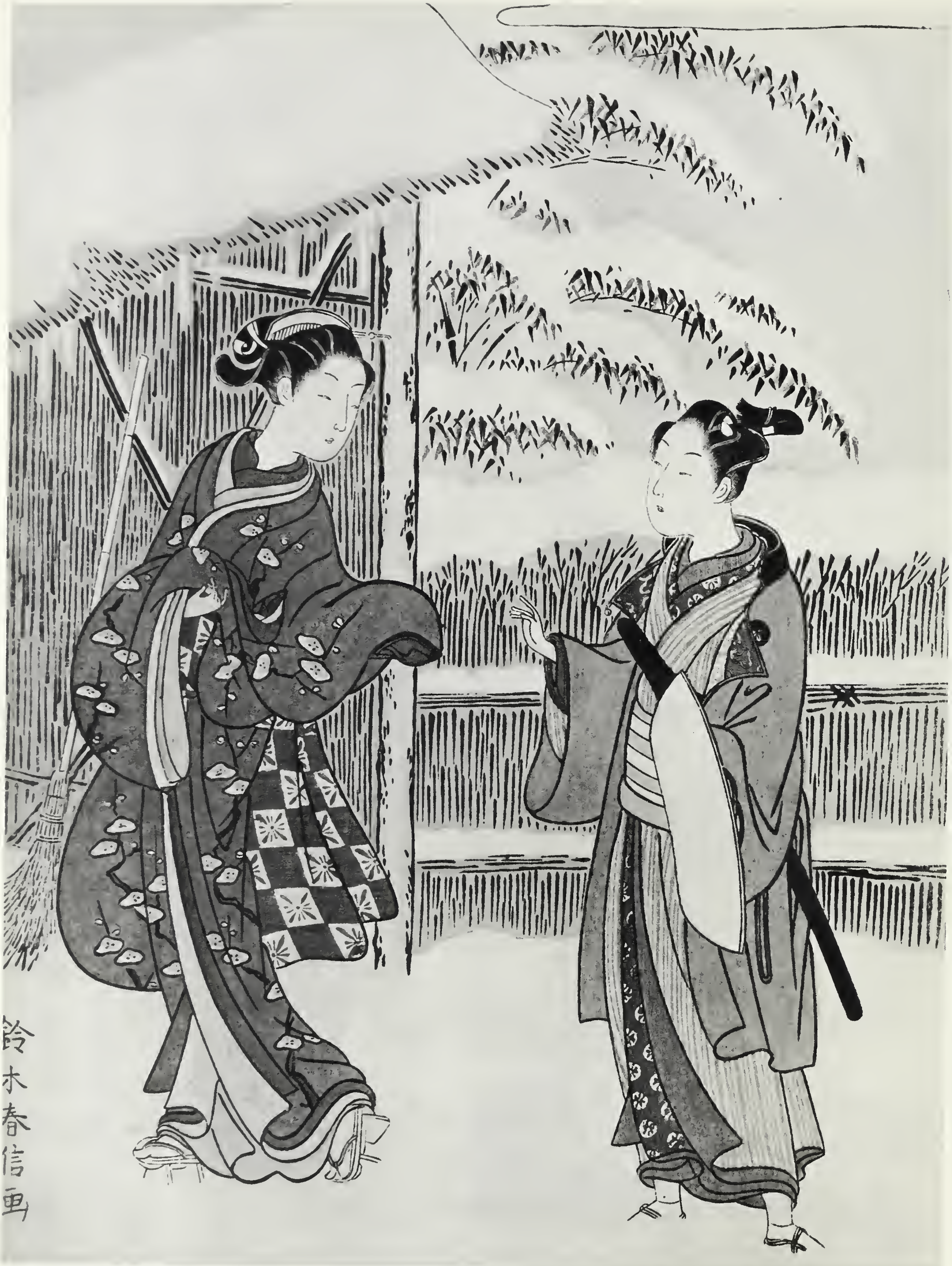
Chūban colour-print; 11⅛×8¼ in.; *c.* 1768

Geisha in a pink *kimono* holding a fan to her head, followed by her maid in pink over grey and with a purple-striped *obi*, carrying a long *samisen*-box. Behind them is a large tree standing in front of an establishment, probably a restaurant, with the name 'Matsumotoya' on the blue *noren* above the yellow framework. The *geisha's obi* has the main pattern printed in dark mica, leaving a narrow purple fret between. The butterflies on her *kimono* are also touched with mica.

SIGNED: Harunobu ga.
EXHIBITED: M.I.A., 1961, no. 53.
FORMER COLLECTION: George Tuttle.
ACC. 126.



CAT. NO. 87



CAT. NO. 88

88 LOVERS MEETING IN THE SNOW

Chūban colour-print; 10$\frac{5}{16}$ × 16$\frac{13}{16}$ in.; *c.* 1768

A youth, holding a large circular hat in one hand, accosting a girl about to enter a garden gate which has a pent over. A besom broom rests at one side. She turns to him, holding up her long sleeves. The snow on bamboo, pink-orange fence and pent is denoted by blind-printing. The colour of the clothes is intricate: the youth has on a red-lined blue coat over pink, red and green *kimono*, and wears a blue-and-white *obi;* the girl has a purple *kimono* spotted with yellow-centred white flowers; her *obi* is green and white.

SIGNED: Suzuki Harunobu ga.
EXHIBITED: M.I.A., 1961, no. 55.
ACC. 101.

89 GIRL IN *KAGO* WITH ATTENDANT

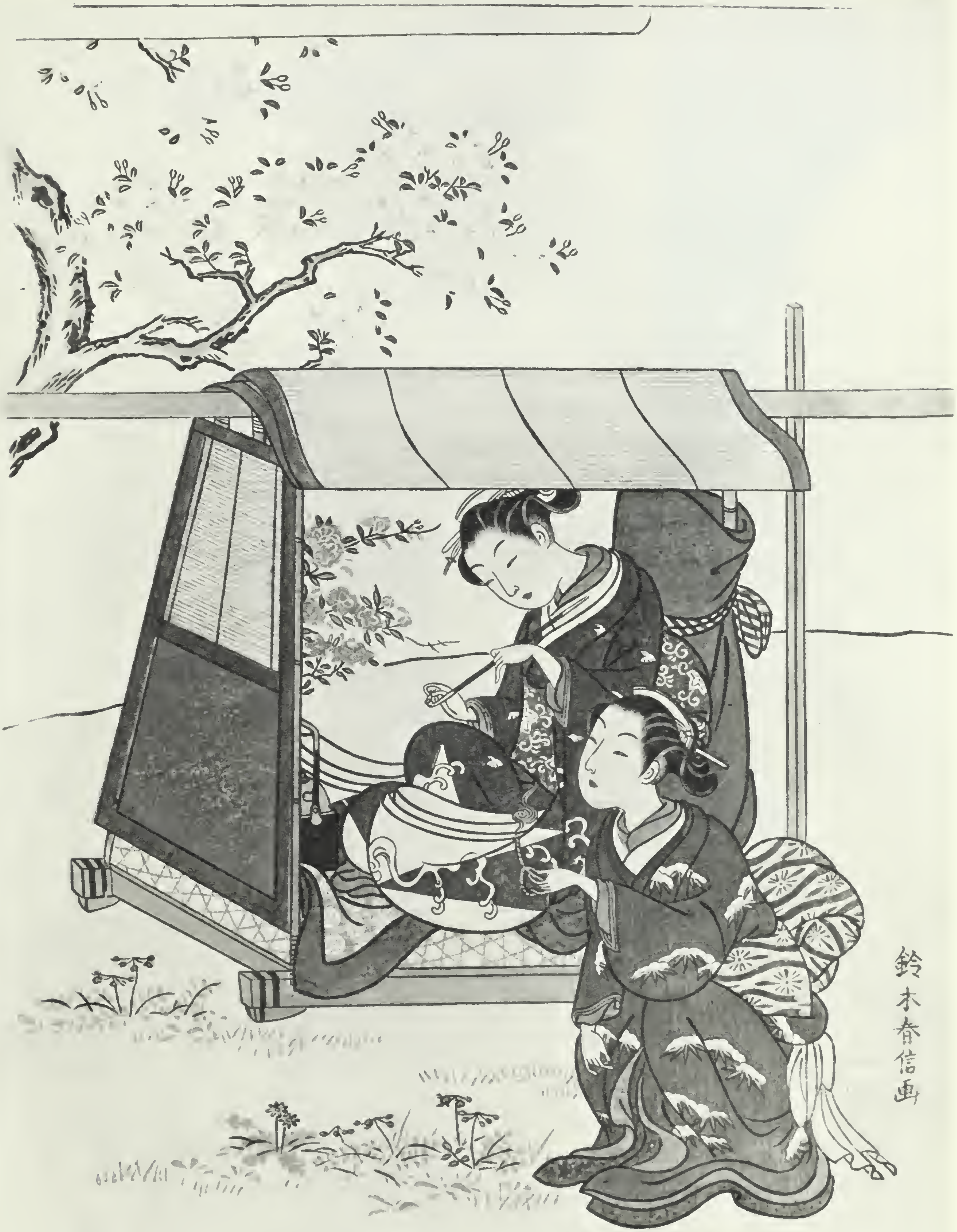
Chūban colour-print; 11 $\frac{1}{16}$ × 8$\frac{1}{4}$ in.; *c.* 1768

A girl in a purple *kimono* and blue *obi* filling her pipe as she sits in a *kago* which has been set down beneath a flowering cherry tree, her attendant, in green-brown *kimono* and with purple-decorated *obi*, squatting at her side and offering her a lighted *hinawa* ('rope-match'). The *kago* is gay with red and yellow panels and blue frame, and is provided with a red blanket support for the passenger. The pink-and-white flowers of the cherry tree are emphasized by gauffrage.

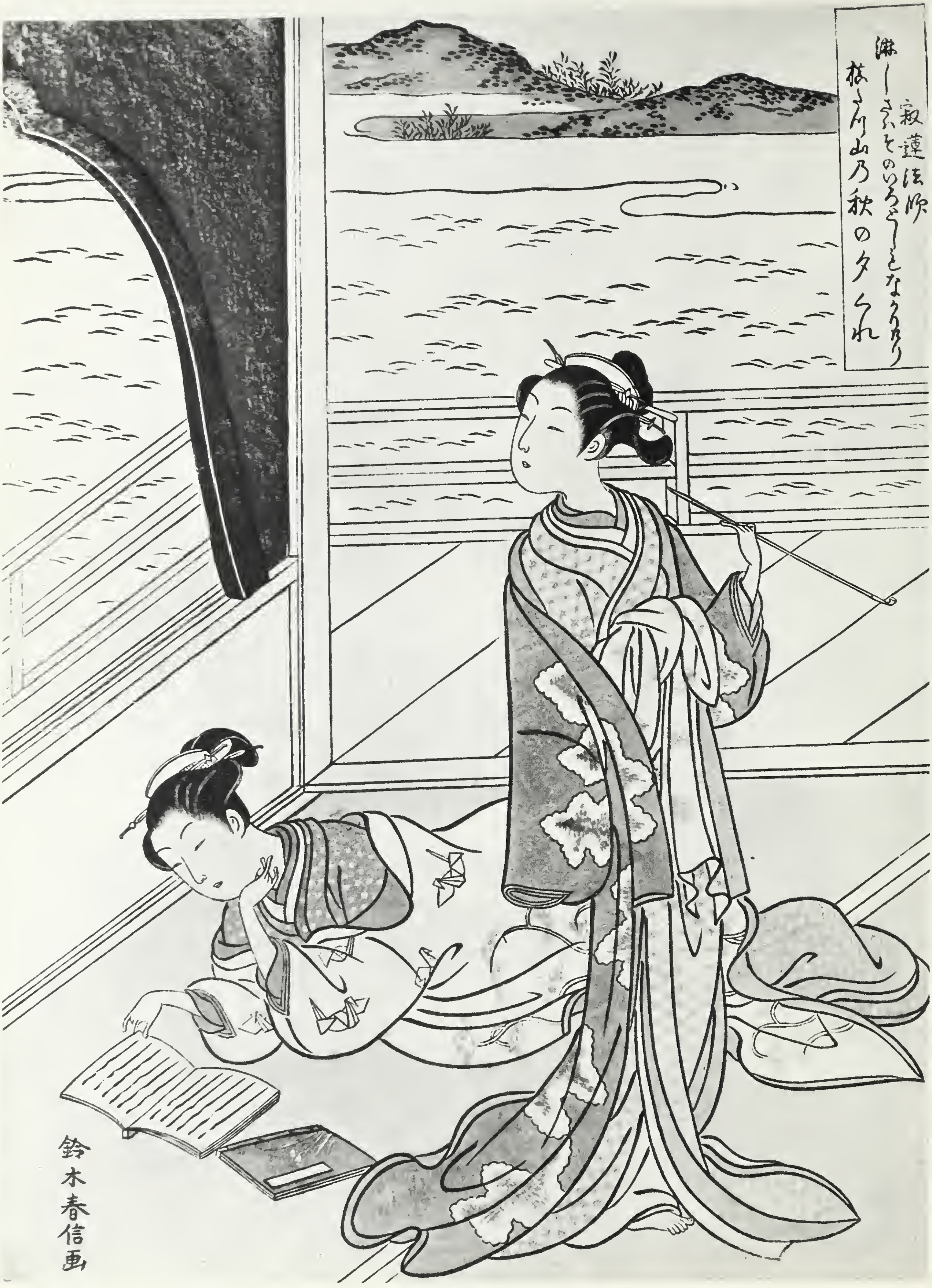
SIGNED: Suzuki Harunobu ga.

SUBJECT REPRODUCED: Yoshida, no. 568; Tokyo National Museum Catalogue, vol. 1, no. 545; and A.I.C. 'Harunobu' no. 90, p. 58.

ACC. 142.



CAT. NO. 89


寂蓮法師
淋しさはそのいろとしもなかりけり
槙たつ山乃秋の夕くれ
鈴木春信画

CAT. NO. 90

90

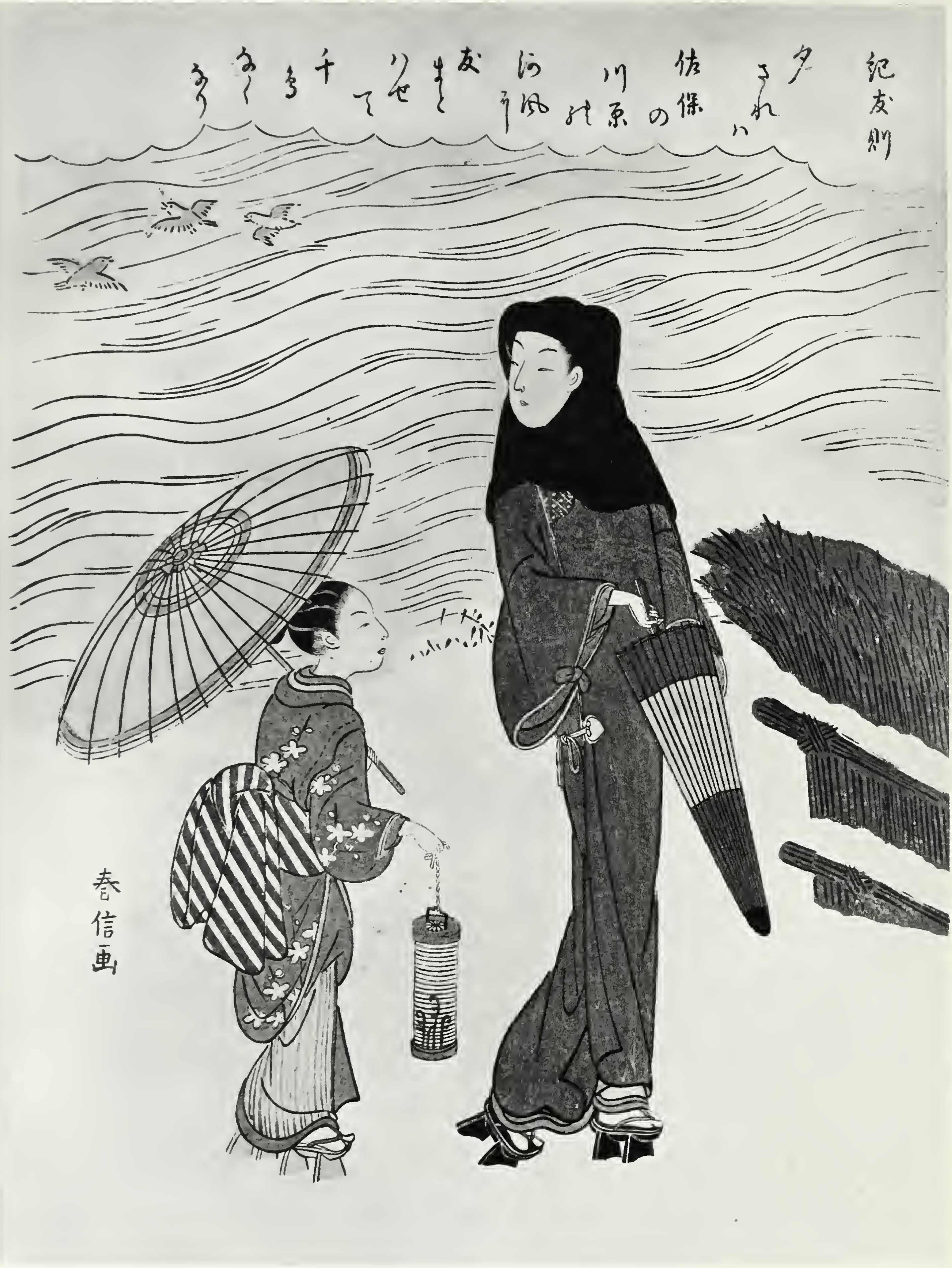
COURTESANS ON A VERANDA ON AN AUTUMN EVENING

Chūban colour-print; 10⅜×7¾ in.; *c.* 1768

Two courtesans on a veranda at the corner of a house overlooking a lake, one girl, in white over pink and purple, lying on the yellow *tatami* reading a book, the other, in purple over red-starred pink and with a white *obi*, standing by her, holding a long tobacco pipe. The wall around the bell-shaped window, left, is chocolate-brown, the *engawa* and railings pale yellow. A poem by Jakuren Hōshi (Fujiwara no Sadanaga), in cartouche, is at top right, of which a free translation is given by Ficke: 'In the autumn twilight loneliness seems to emanate from the *maki* tree.'

SIGNED: Suzuki Harunobu ga.
SUBJECT REPRODUCED: Yoshida, no. 360; Waterhouse, no. 31.
ACC. 84.

This print is one of a set of three (the complete set is illustrated in Waterhouse, nos. 30–2), all derived from a single illustration by Sukenobu in his *Ehon Yamato Hiji* (1735–42). His illustration is based on three poems, each with a subject relating to evening, taken from the anthology *Shin Kokinshū*, and collectively entitled *Sanseki Ittai Zu*, 'Pictures of the Three Evenings' by Sukenobu.


紀友則
夕されハ
佐保の
川原の
河風に
友まとハせて
千鳥
なく
なり
春信画

CAT. NO. 91

91 LISTENING TO THE PLOVERS

Chūban colour-print; 11×8½ in.; *c.* 1769

A woman, whose purple coat accentuates a magically slim figure, is making her way through the snow on the bank of the Sano River, followed by a young girl in rose and purple with an open yellow umbrella and a lantern. *Chidori* (plovers) are flying over the water. The poem above is by Kino Tomonori:

At the fall of evening
On the breeze across
The Sano River's sandy beach
Comes the sound of the plover
Crying to his mate.

SIGNED: Harunobu.
PRINT PUBLISHED: Ledoux, 1944, no. 21.
EXHIBITED: M.I.A., 1961, no. 70.
SUBJECT REPRODUCED: Harunobu Memorial Catalogue, no. 66; *U.T.*, vol. v, no. 345; Noguchi, *Harunobu*, 1940, pl. 58; Fujikake, *Harunobu*, no. 47; *U.T.S.*, vol. v, no. 18; Yoshida, no. 324.
FORMER COLLECTION: Ledoux.
ACC. 149.

Ledoux comments that the gauffrage of the snow 'in this print and such other impressions of the subject as the writer happens to have seen is rendered by a method different from the usual one, being pressed out from the back in deep, irregular lines instead of done with a more even and delicate blind printing'.

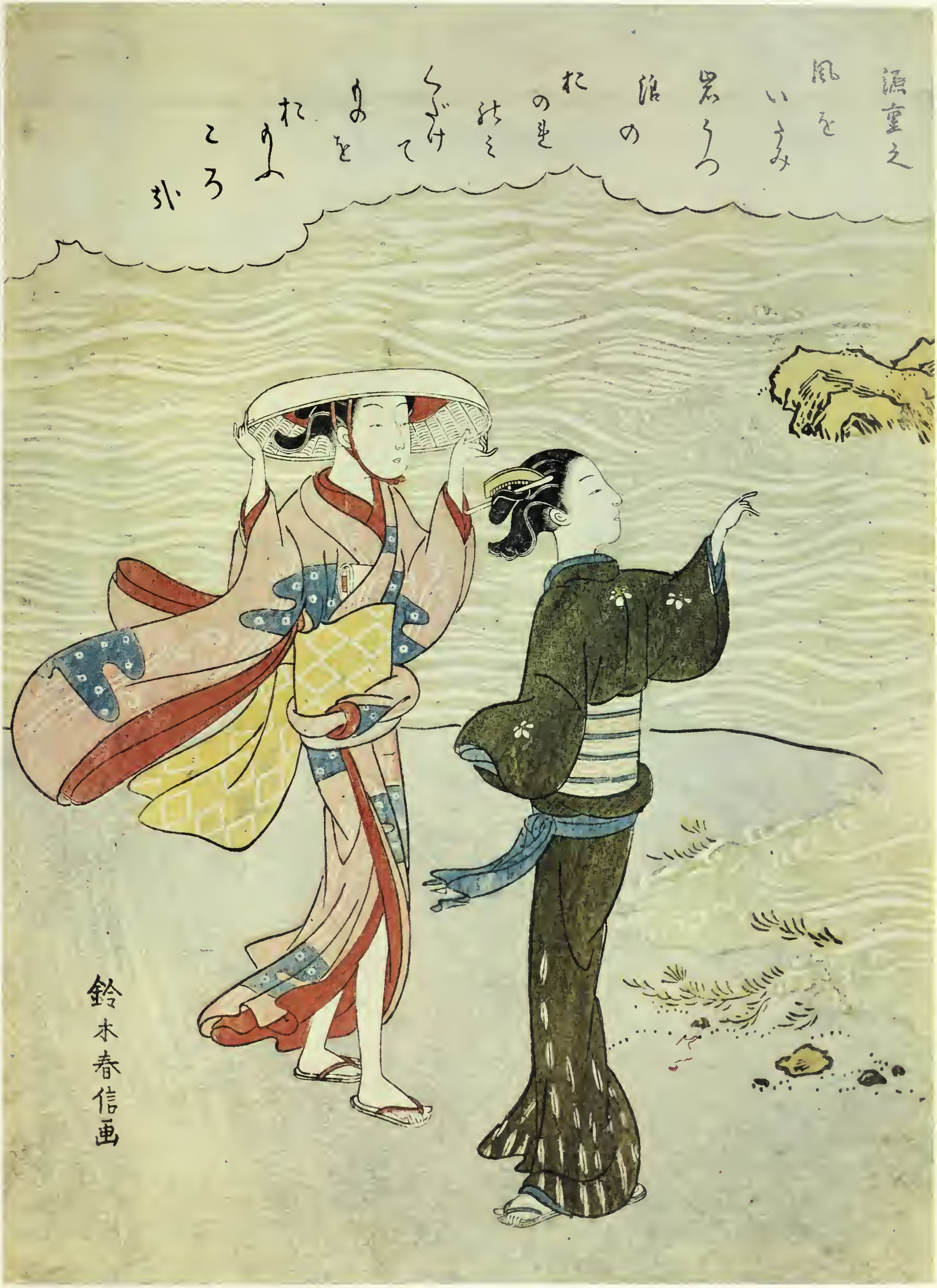
92 TWO GIRLS ON THE SEASHORE

Chūban colour-print; 11¼×8½ in.; *c.* 1769

In a high wind, a young woman holding her large hat with both hands stands with her maid on a grey beach, the maid pointing out to her the rock against which waves are breaking in spray, and underlining the verse by Minamoto no Shigeyuki which appears above the conventional cloud-line:

As wind-driven waves
Break on a rock into spray,
So my love and happiness
Are scattered
By your refusal.

SIGNED: Suzuki Harunobu ga.
PRINT PUBLISHED: Ledoux, 1944, no. 23; Margaret Gentles, *Masters of the Japanese Print*, 1964, no. 53.
EXHIBITED: M.I.A., 1961, no. 69; Asia House Gallery, autumn, 1964, no. 53.
FORMER COLLECTION: Ledoux.
SUBJECT ILLUSTRATED: Harunobu Memorial Catalogue, no. 90; Fujikake, *Harunobu*, no. 48; A.I.C. 'Harunobu', no. 149, p. 92; Kondō, *Suzuki Harunobu*, (Kodansha, 1956), no. 32, (colour); and Yoshida, no. 491, the last from a later edition with variations.
ACC. 129.


源重之
風をいたみ岩うつ浪のおのれのみくだけてものをおもふころかな
鈴木春信画

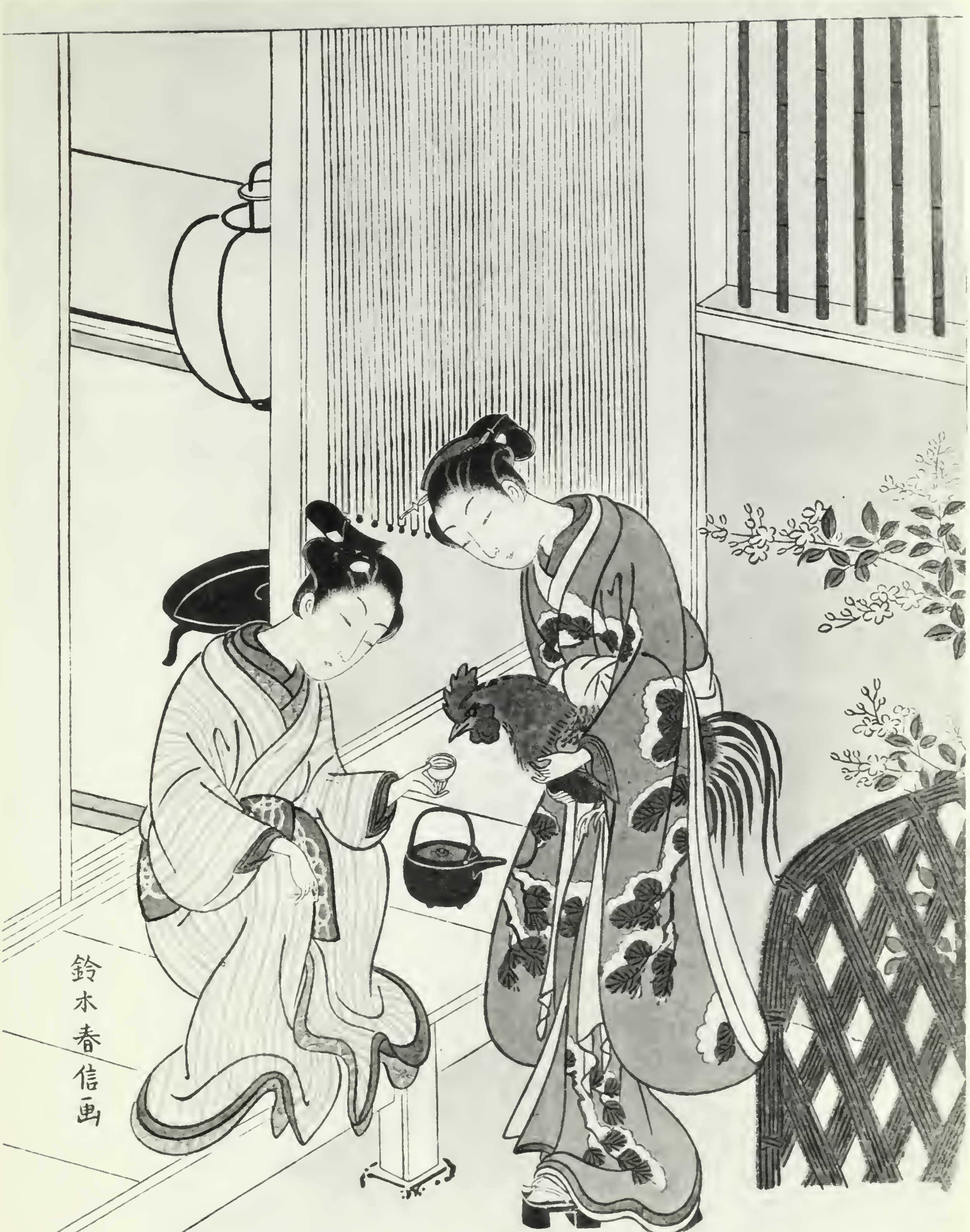
CAT. NO. 92

93 PLYING A ROOSTER WITH *SAKE*

Chūban colour-print; 11$\frac{1}{16}$ × 8$\frac{1}{4}$ in.; *c.* 1769

A youth squatting on a verandah holding out a cup of *sake* to a rooster held by a girl standing before him. The inference is that making the cock tipsy will prevent him from crowing, and so the dawn the lovers fear will seem to be delayed.

SIGNED: Suzuki Harunobu ga.
EXHIBITED: M.I.A. 1961, no. 56.
SUBJECT REPRODUCED: *Harunobu gashū*, 1927, no. 110; Yoshida, no. 307; A.I.C. 'Harunobu', no. 122.
ACC. 122.



CAT. NO. 93

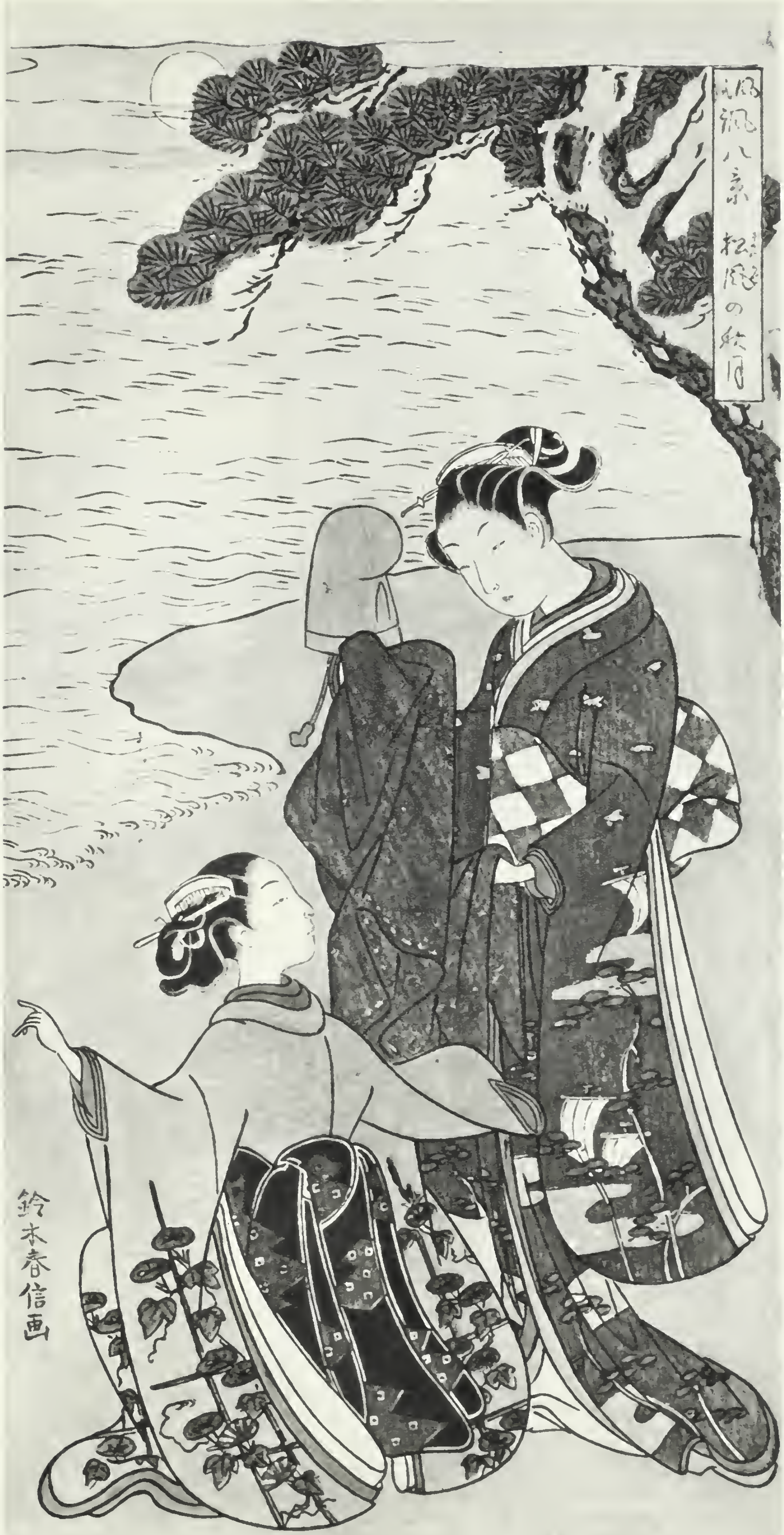
94

A *NŌ* PLAY ANALOGUE

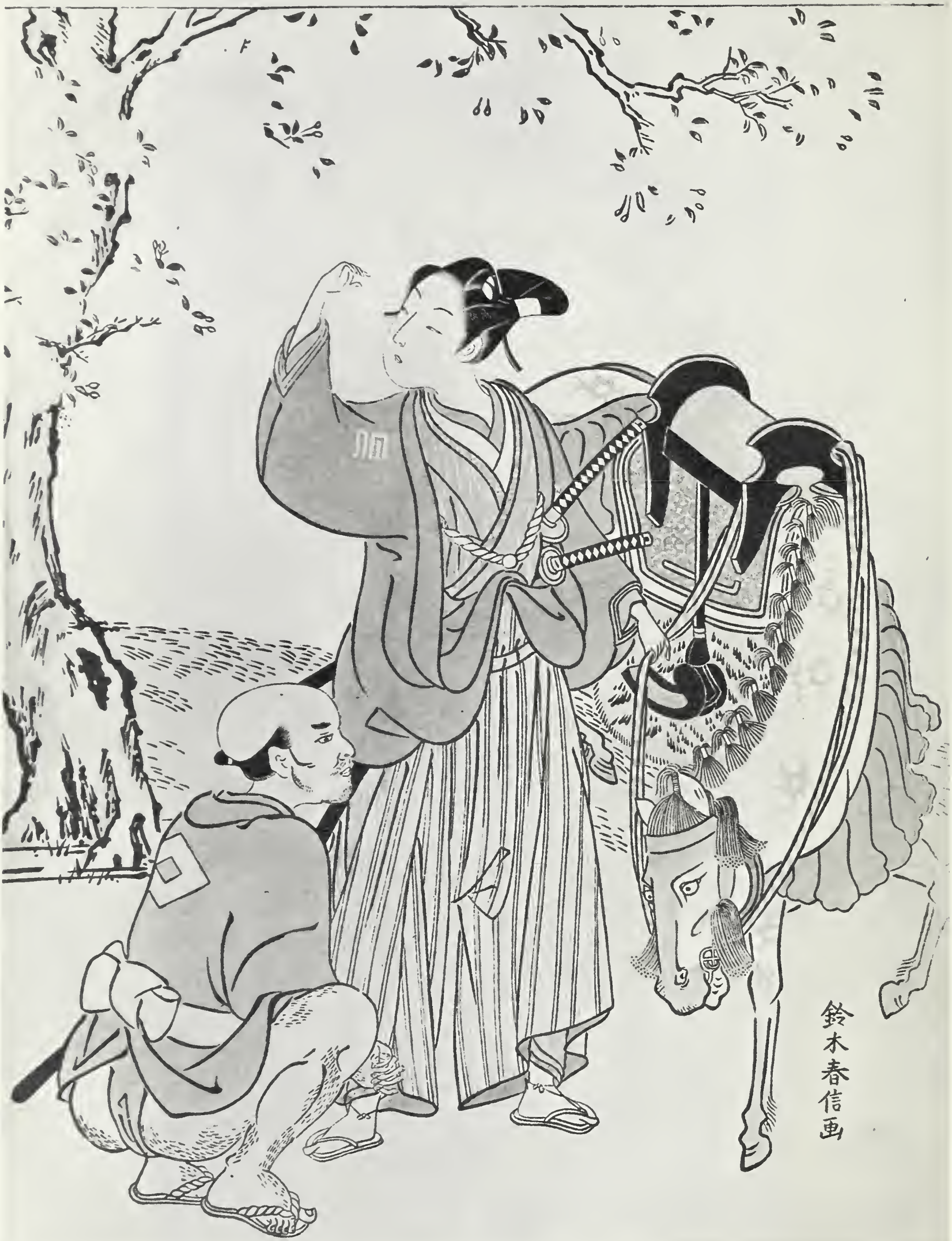
Hoso-ban colour-print; 12¼×5¾ in.; *c.* 1769

Under a full moon, two girls are beneath a pine tree on a beach, one in purple, with green and white *obi*, standing and holding up a yellow *eboshi* above a green cloth, the other, in pink with black and purple *obi*, kneeling beside her and pointing towards the sea, a faded blue beyond the silver-grey shore. One of a series, *Fūryū Utai Hakkei* ('Fashionable Eight Views of *Nō* Plays'), the sub-title being *Matsukaze no Shūgatsu* ('The Autumn Moon of Matsukaze'). *Matsukaze* is the name of a *Nō* play by Kanami dealing with the exile of Yukihira to Suma, where he was befriended by two 'salt-maidens', salt-gatherers, named Matsukaze and Murasame. The surprising twists given to classical themes by the 'Up-to-date Eight Views' has already been touched on under no. 72. This set is another perfect example, where *mitate* of classical *Nō* plays are played out by girls in modern dress and with what almost amount to rebus clues in the settings.

SIGNED: Suzuki Harunobu ga.
SUBJECT REPRODUCED: Yoshida no. 181. Four others from the set are illustrated in the Tebbs Sale Catalogue, Sotheby, 1913.
ACC. 87.


風流八景 松風の秋月
鈴木春信画

CAT. NO. 94



CAT. NO. 95

95

A SAMURAI'S DEPARTURE

Chūban colour-print; 11⅛×8¼ in.; *c.* 1769

A youthful *samurai* in purple *uchikake* over clothes of varied colour holding his horse's bridle and preparing to depart, waving his hand to some person unseen. His *yakko*, in grey, squats with hands together, waiting to assist his master to mount. The horse, a dappled grey, has red, purple and yellow trappings. The group is beneath a flowering cherry tree. The foreground is yellow.

SIGNED: Suzuki Harunobu ga.
FORMER COLLECTION: George Tuttle.
SUBJECT ILLUSTRATED: Catalogue of Exhibition of Japanese Prints, Yamanaka & Co., Ltd., London, 1926, no. 10; Yoshida, no. 904.
ACC. 70.

96

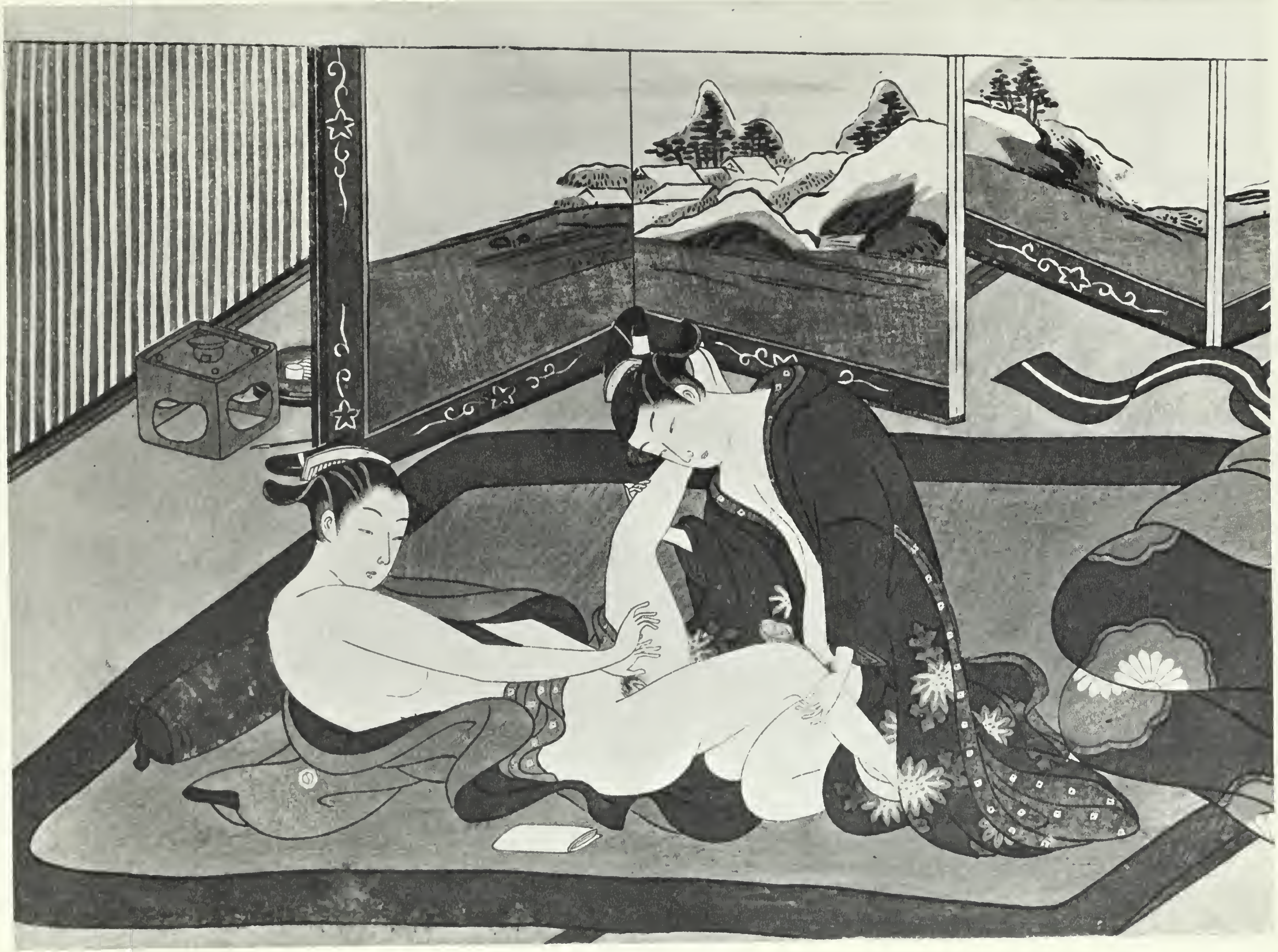
ACTOR MAKING LOVE

Chūban yoko-e colour-prints; $8\frac{3}{16} \times 11$ in.; *c.* 1769

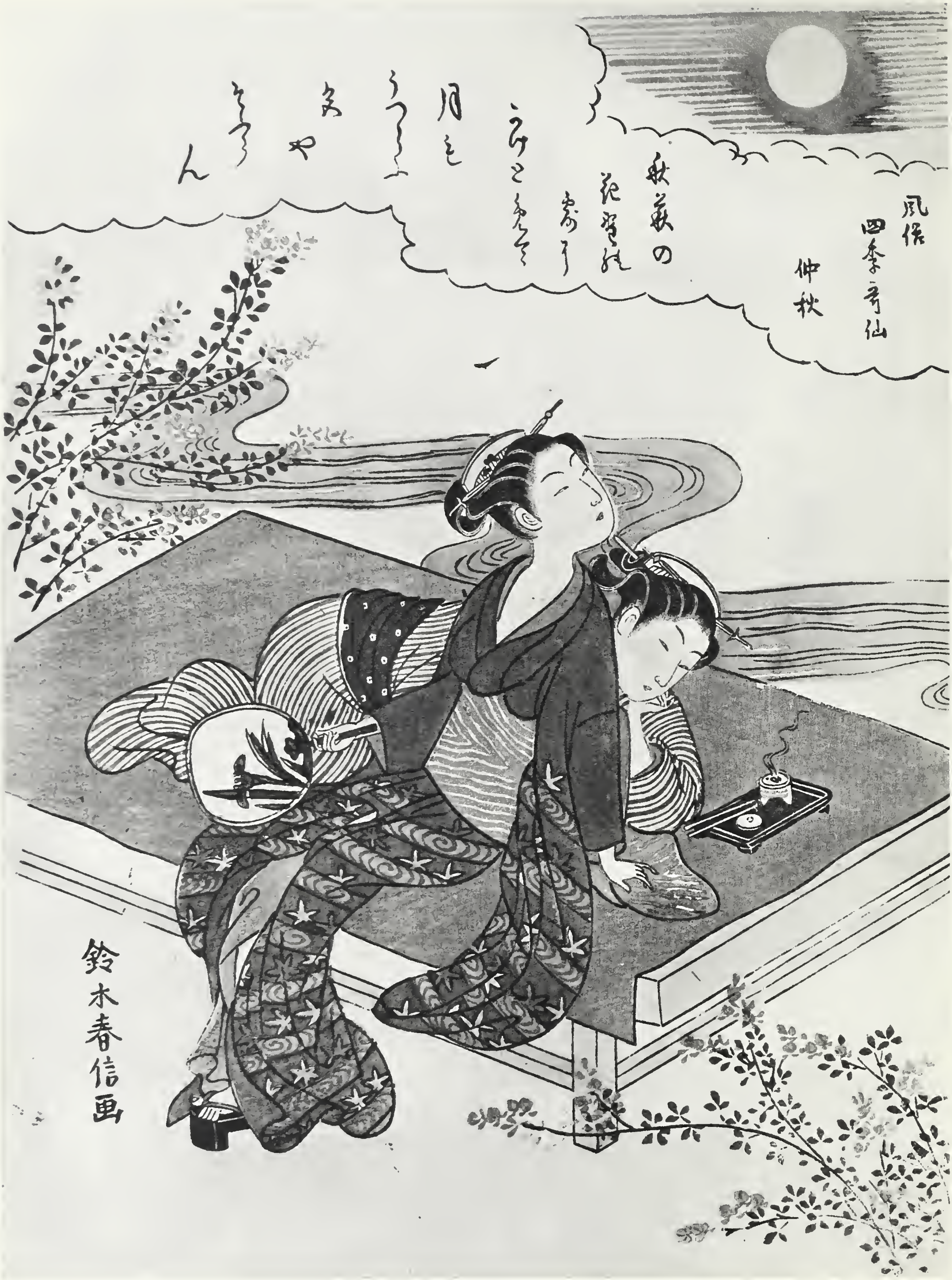
A young actor on his knees with designs on a nearly nude girl who is making what one feels sure is a futile attempt to thwart him. Behind them is a sixfold screen painted with a landscape. The youth has on a blue and purple robe with a red and yellow floral pattern, and is wearing the purple cap enjoined on members of his profession. The girl has shed the purple-and-green clothes now beneath her. The couple are on a bright red *futon* with purple border; the floor is green.

UNSIGNED.
FORMER COLLECTION: Ficke.
ACC. 199.

A typical erotic print, called *shunga* ('spring picture'), of which Harunobu, like nearly every other Ukiyo-e artist, designed numerous examples.



CAT. NO. 96


風俗四季哥仙
仲秋
鈴木春信画

CAT. NO. 97

97 TWO GIRLS UNDER AN AUTUMN MOON

Chūban colour-print; 10⅞×8¼ in.; *c.* 1769

Two girls reclining on a low bench covered with a rose-pink cloth beside a stream under the full moon, one holding a fan and looking towards the moon, the other contemplating the smoke rising from a small perfume-brazier. Above, a poem on the autumn *hagi* flowers, some of which are growing to the right of the bench. Title, *Fuzoku Shiki Kasen*, ('Customs of the Four Seasons in the Poetry Masters'); sub-title, *Chūshū*, ('Mid-autumn').

SIGNED: Suzuki Harunobu ga.
ACC. 105.

This seems a particularly rare print. An impression, possibly the one in this collection, is described in the Happer Sale Catalogue, 1909, no. 45; another impression is illustrated in Yoshida, no. 508.

98

A FALCONER

Hashira-e colour-print; 28×5¼ in.; *c.* 1769–70

A full-length figure of a *samurai* falconer holding a bird on his left wrist. His *uchikake* is green, and beneath he has *kimono* of varied purples and pink-and-white, and he is wearing a red-striped white *obi*. The bird is grey, with a touch of orange in its wings.

SIGNED: Suzuki Harunobu ga.
EXHIBITED: M.I.A., 1961, no. 74.
SUBJECT REPRODUCED: Tokyo National Museum Catalogue, vol. 1, no. 582; Yoshida, no. 437.
ACC. 256.

99

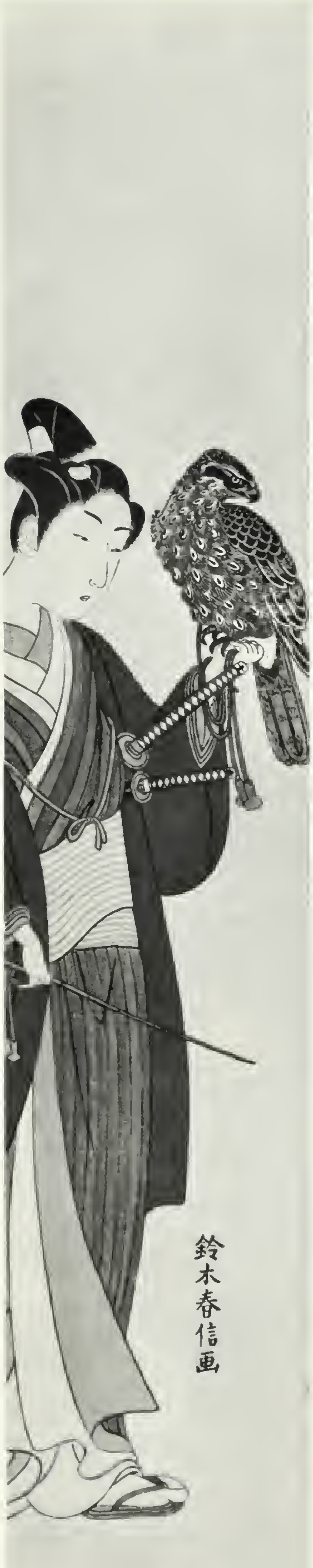
LOVERS SHARING AN UMBRELLA

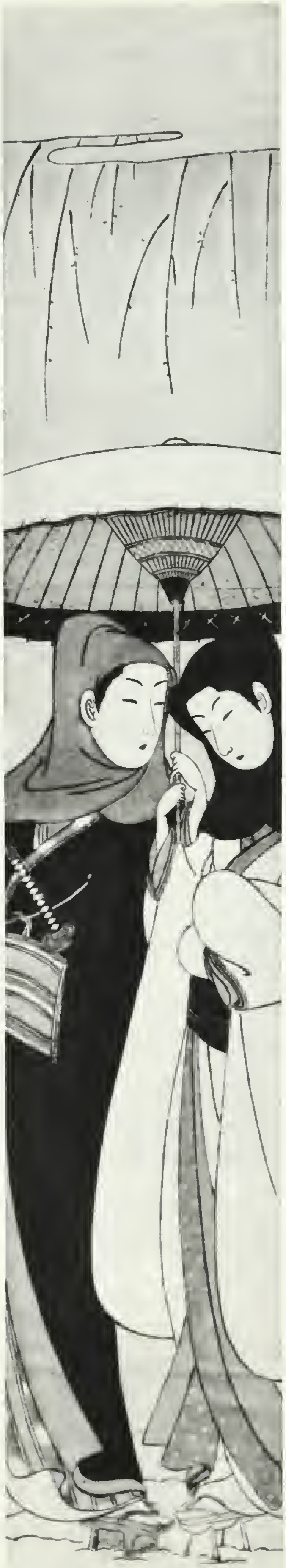
Hashira-e colour-print; 26⅜×4⅝ in.; *c.* 1770

Two lovers sharing an umbrella in the snow, standing beneath branches of a willow tree. The youth's black *haori* is lined with red, and the girl has red and purple garments under her white outer robe, which is diapered with gauffrage. The sky, once blue, is now a light yellow.

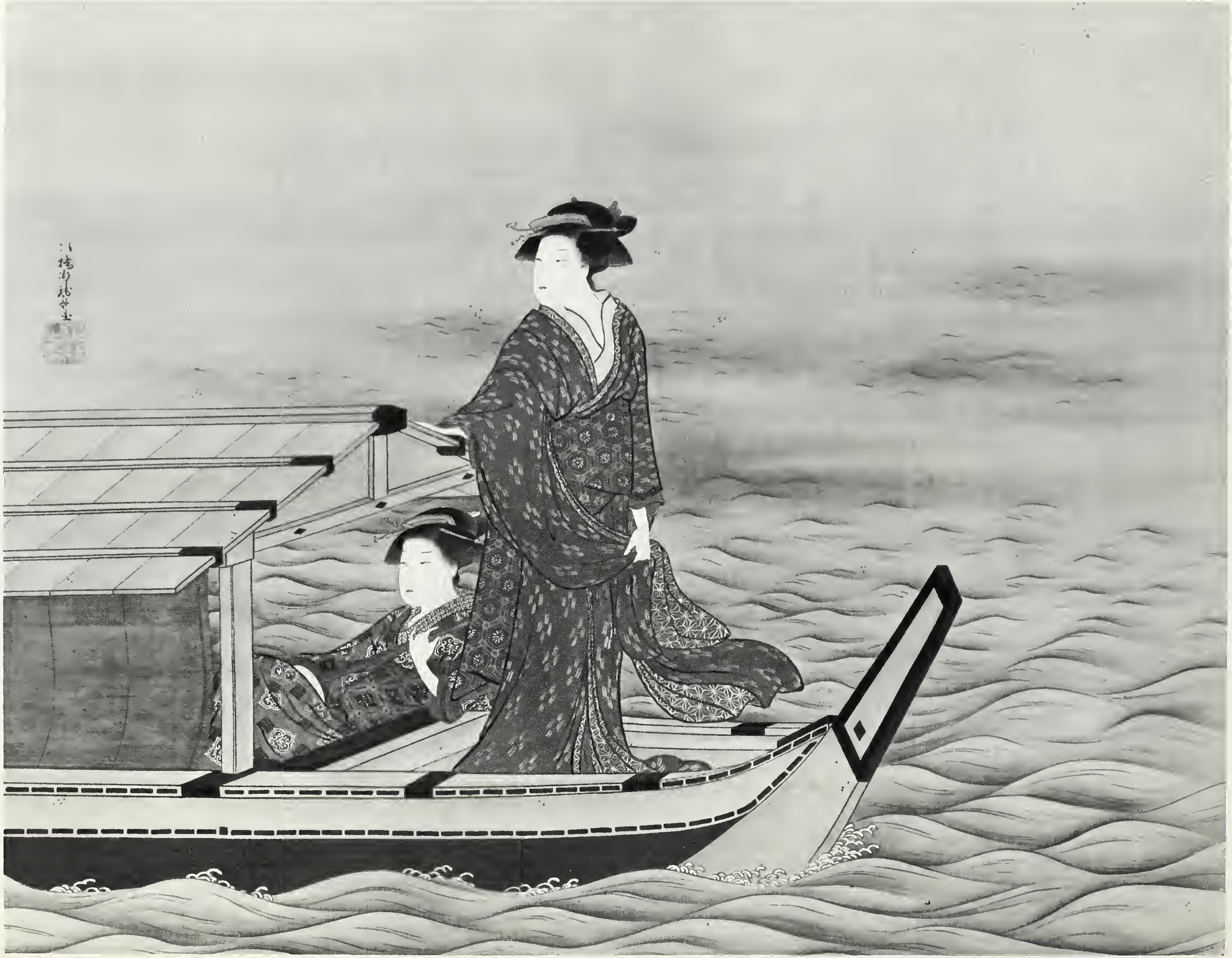
SIGNED: Harunobu ga.
PRINT PUBLISHED: M.I.A., 1961, Catalogue no. 73, fig. 6.
EXHIBITED: M.I.A., 1961.
SUBJECT REPRODUCED: Fenollosa, *Epochs of Chinese and Japanese Art*. vol. 2; Hillier, *Masters of the Japanese Colour Print*, 1954, pl. 17B; A.I.C., 'Harunobu', no. 255, p. 153; Yoshida, no. 607.
ACC. 242.

The subject of this print is very like that of the *chūban* colour-print described on p. 158 of this catalogue, and doubts have been voiced as to whether Harunobu was in fact the artist, the A.I.C. catalogue going so far as to say the 'design suggests the work of Shiba Kōkan, particularly in the treatment of the faces...' But although Shiba Kōkan was a self-confessed forger of Harunobu prints, it is well known that Harunobu was not above repeating successful designs, colour prints having been based upon *sumi* book-illustrations, and paintings upon colour-prints, so that it is not at all unlikely that this print is in fact from his design.





CAT. NOS. 98, 99



CAT. NO. 100

ISODA KORYŪSAI

(Active *c.* 1766–88)

Koryūsai is the unusual, though not unique, case of a *samurai* relinquishing his rank and becoming Ukiyo-e artist. (Among others, Eishi might also be cited.)

His family name was Isoda, and he used Shōbei and Masakatsu as personal names. There is a tradition that he studied under Shigenaga, but his adoption of the name Haruhiro for his prints points to Harunobu as his master, a conclusion which is supported by the style of his early print-designs and, indeed, by an admission of the fact by Koryūsai on one of his own pillar-prints.

After Harunobu's death, Koryūsai developed a more robust, earthy style of drawing and in the late 1770s designed a set of 'Fashion Plates' (the well-known 'Models for Fashion: New Designs as Fresh as Young Leaves'), that established the larger *ōban* sheet as the standard for Ukiyo-e prints. He was also a very great designer in the *hashira-e* form, and produced a number of *kachō-e* that are among the most sought-after of the prints of the period.

He seems to have given up print-designing late in his career, and to have turned his attention then to painting. At this period, he was given the title of Hokkyō, a sort of honorary Buddhist rank.

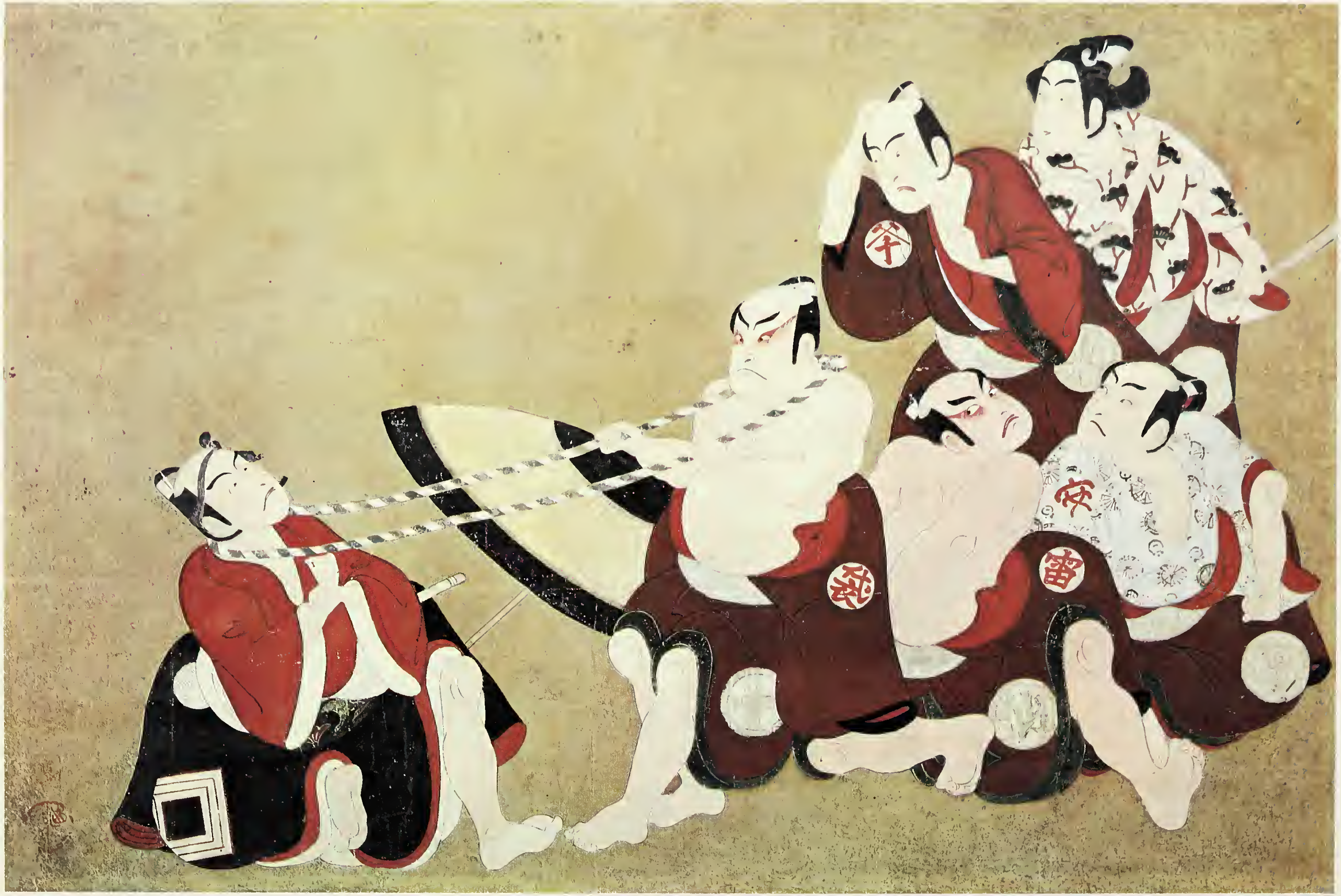
100 TWO BEAUTIES IN A PLEASURE-BOAT

Kakemono. Ink, colour and *gofun* on silk, 18¾×23¾ in.; *c.* 1783

Two women in a pleasure-boat, one in purple and green, with a green brocaded *obi*, standing in the prow, steadying herself with one hand on the superstructure, the other in blue with a brown, green and black *obi*, seated within playing a *samisen*. The water is depicted in conventional waves.

SIGNED: Hokkyō Koryūsai ga. SEAL: Masakatsu.
PUBLISHED: Yoshida *Ukiyo-e Tokuhon*, p. 200, fig. 235; *Kodai Fūzoku Gashū*, 1918; M.I.A., 1961, Catalogue, no. 35.
EXHIBITED: M.I.A., 1961, no. 35.
FORMER COLLECTION: Nagata Yusui.
ACC. 213.

In his *Ukiyo-e Tokuhon*, Yoshida ranks this painting (*Funenaka Bijin Zu*, 'Picture of Beauties in a Boat') with three other paintings which he considers the artist's masterpieces.



CAT. NO. 101

KATSUKAWA SHUNSHŌ

(1726–93)

Shunshō's artistic pedigree is usually traced back to Miyagawa Chōshun via that painter's pupil, Shunsui, but little if anything of the Miyagawa influence is apparent in Shunshō's first prints, which date from the mid-1760s and are dominated by the predominant style of the period – that of Harunobu. Quite early in his career he began to record the Kabuki stage in prints, usually of the *hoso-ban*, or narrow, form, and, profitting by a temporary eclipse of the Torii school, whose special field this had always been, established himself as the principal artist of *Yakusha-e* (pictures of actors), a position he held until his death just before the advent of Sharaku. Like all prolific artists, his work is uneven, but at its best his prints have a dramatic intensity and a compelling rhythm of design which ensure him a place as one of the truly great artists of the school.

Actor-prints, however, were not his sole output. He designed, or collaborated in the designing, of some of the finest *ehon* of the school. The *Picture Book of Stage Fans* of 1770 (with Bunchō) and the *Mirror of Beautiful Women of the Green Houses* of 1776 (with Shigemasa) are of particular note and he became one of the most successful painters of the Ukiyo-e school, showing a greater skill and understanding in his use of the medium than most of his contemporaries. He was the founder of the Katsukawa sub-school, in which many fine artists had their training, including Shunkō, Shunei and Hokusai.

101 THE ACTOR DANJŪRŌ V IN A TRIAL OF STRENGTH

(Attributed to Shunshō) *Kakemono*. Ink, colour and *gofun* on darkened paper; 14¾×22⅜ in.; *c.* 1768

Danjūrō V, extreme left, engaged in a bout of *hikubiki* with another actor, Otohachi; four others standing behind in various contorted poses of encouragement or chagrin. Danjūrō is in the Shibaraku garb, whilst the other five actors were performers in a play, *Misao Kabuki Ōgi* (or *Ayatsuri Kabuki Ōgi*, according to *Kabuki Nendaiki* (1926), which was given at the Nakamura-za in 1768. These five actors and their parts are as follows: Otohachi as Hotei, Kōshirō as Gokuin, Sukagorō as Ikazuchi, Komazō as Karigane, and Yaozō as Annoheiemon.

UNSIGNED. Two illegible seals at left, possibly of collectors.
PUBLISHED: *Nikuhitsu Ukiyo-e Taikan*, 1933, pl. 50; M.I.A., 1966, Catalogue, no. 26.
EXHIBITED: Kyoto Museum, 1933, Exhibition of Ukiyo-e Paintings; M.I.A., 1966, no. 26.
FORMER COLLECTION: Kikuchi Keigetsu.
ACC. 295.

In an accompanying note authenticating this painting, Matsuki Zeneimon wrote:

'This painting was probably a model for a theatre poster. Despite the fact that there is no artist's signature, this picture is believed to have been executed by Katsukawa Shunshō.

In this picture, which is independent of the play, Danjūrō is engaged in the 'neck-pulling' game with one of the five men of Naniwa (Osaka) as four others look on awaiting their turns. Danjūrō is apparently winning the game single-handed (the allusion is that even five men of Naniwa cannot match Danjūrō in popularity).

The seals in the left-hand corner of the picture may be the collector's.'

The painting has always been accepted in Japan as by Shunshō, and has appeared in exhibitions under his name. It bears little relation to other extant paintings of Shunshō, probably because all others of a Kabuki nature are considerably later in date. 1768 is the date when Shunshō's first Kabuki prints were appearing, and his style was still maturing.

102 BANDŌ MATATARŌ AS A SWASHBUCKLER

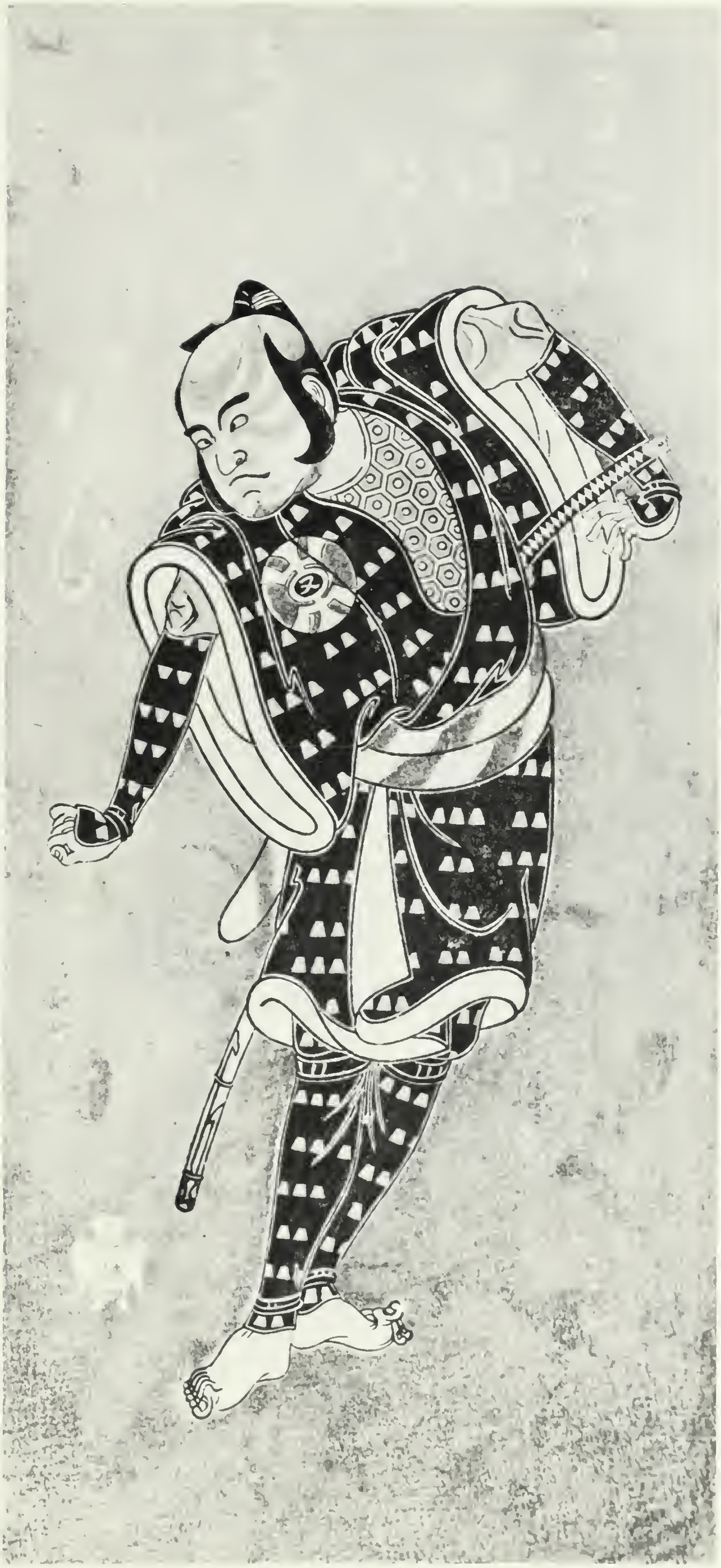
Hoso-ban colour-print; 11⅞×5½ in.; *c.* 1769

The actor Bandō Matatarō in the comic role of Genpachi-byoe in the play, *Mutsu no Hana Ume no Kaomise*, performed at the Ichimura-za in the eleventh month of 1769. Dressed in a black leather costume lined with white and patterned with yellow, he is affecting the part of a *yakko*, the swashbuckling ruffian who so often fills the comic role in Kabuki.

His face is made up with red and pink. The text in white reserve behind the actor is thought by Ledoux to be possibly an aside in the play, and he translates it: 'If under the circumstances I am boorish, it can't be helped.'

UNSIGNED. SEAL: Hayashi, *tsubo* form.
PRINT PUBLISHED: Ledoux, 1944; Grolier Catalogue, vol. I, pl. XIII, no. 36.
EXHIBITED: Grolier Club, New York, 1924; M.I.A., 1961, no. 75.
FORMER COLLECTION: Ledoux.
ACC. 190.

In any anthology of the finest and most dramatic prints by Shunshō this must surely take a high place. The subtlety of the composition, the startling effectiveness of the colour-printing, notwithstanding the restraint, and the adventitious patina caused by the oxidization of the background combine to result in a great work of art.



CAT. NO. 102

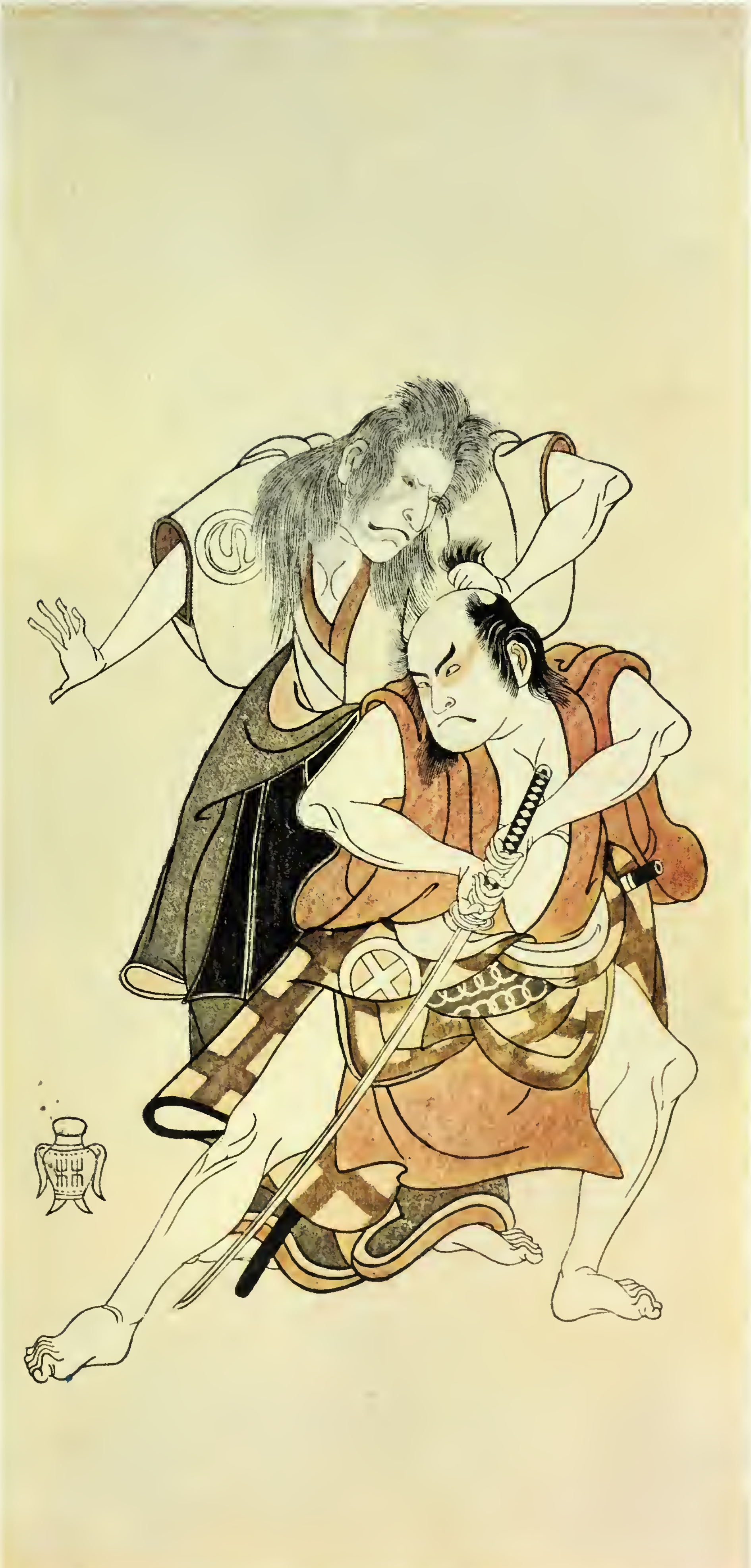
103 SŌJŪRŌ III AND HIROJI III

Hoso-ban colour-print; 12⅝×6 in.; *c.* 1768

The actor Sawamura Sōjūrō III as an old woman, Kama no Matsuyani, with long white hair, standing behind and grasping with her left hand the back hair of Tokubei, a craftsman for hilt ornaments, played by Ōtani Hiroji III, who holds a long sword with both hands on the hilt. The scene is from the *kyōgen*, *Shuen Soga Ōmu-gaeshi*, performed at the Ichimura-za in Meiwa 5 (1768).

UNSIGNED. SEAL: Hayashi (*tsubo*).
PRINT PUBLISHED: Sotheby Sale Catalogue, Stoclet Collection, June 1966, no. 82.
ACC. 360.

An actor-print of the early part of Shunshō's career, when he quite frequently used the *tsubo* 'jar' seal, either alone or in conjunction with his signature.



CAT. NO. 103

84''

54''

head =
arm =
leg to knee

104 YAMASHITA KINSAKU I IN THE ROLE OF ASAKA NO TSUBONE

Hoso-ban colour-print; 12½×6 in.; 1772

Against a background of rain slanting across a night sky, the faithful nurse, Asaka no Tsubone, played by Yamashita Kinsaku I, stands by a well-head, shielding her head with a hat, held above her head in one hand. Under an orange straw cape she is wearing a white *kimono* with a purple *obi;* the well-head is orange, oxidized, and the ground apple-green. The scene occurs in a play entitled *Keisei Momiji no Uchikake*, performed at the Morita-za in the seventh month of 1772. The print is the right-hand sheet of a diptych.

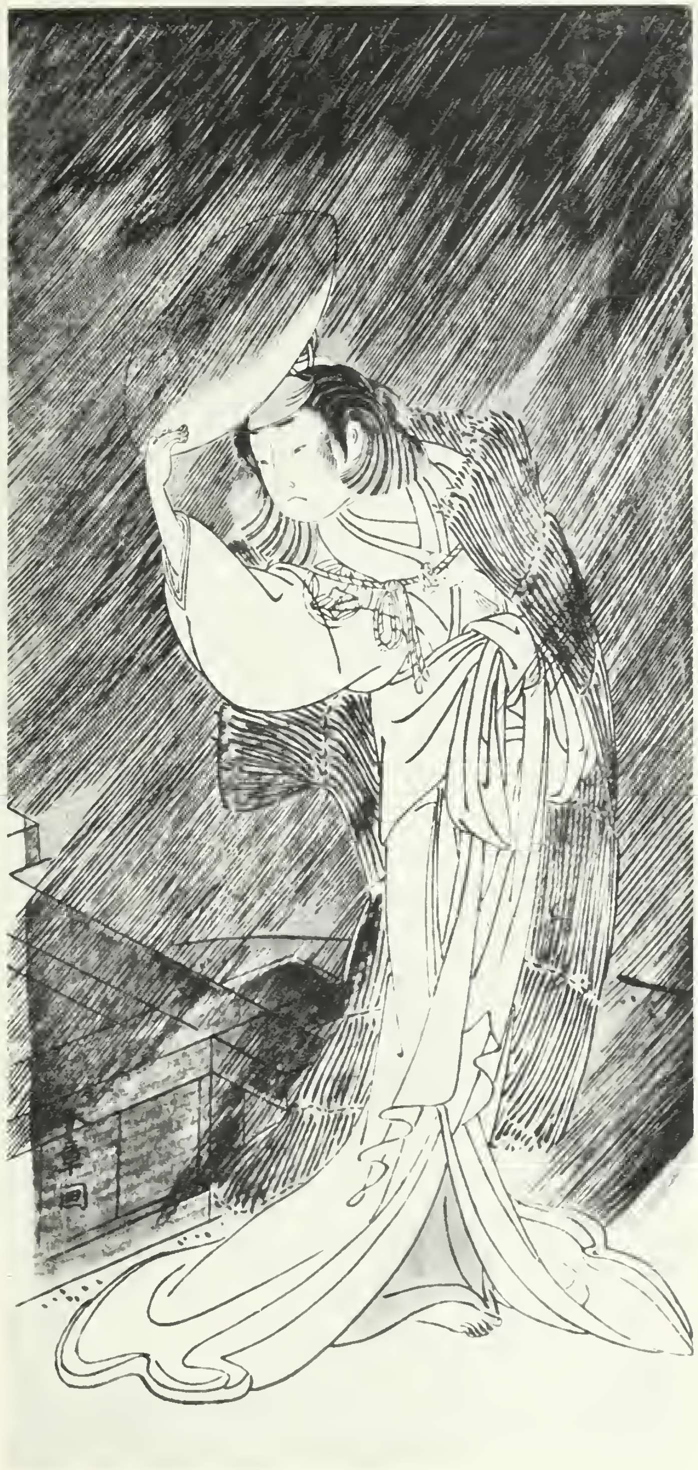
SIGNED: Shunshō ga. SEAL is that of the collector, Heromichi Shugio.
PRINT PUBLISHED: Ledoux, 1944, no. 48.
EXHIBITED: M.I.A., 1961, no. 76.
FORMER COLLECTIONS: Shugio; Ledoux.
ACC. 132.

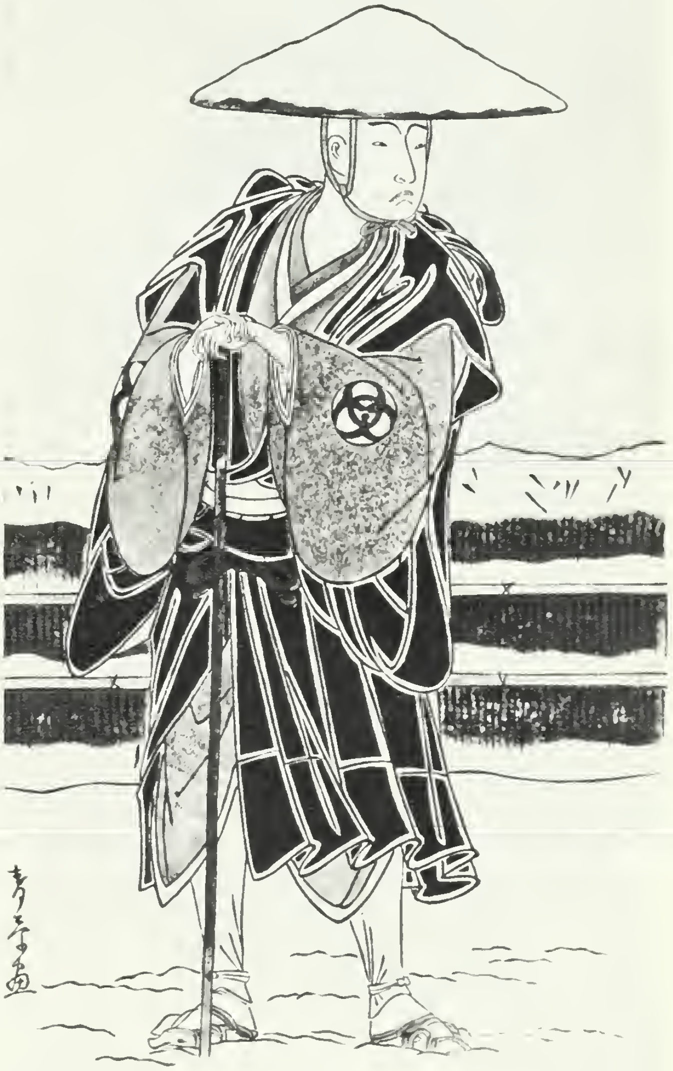
105 BANDŌ MITSUGORŌ I AS TOKIYORI

Hoso-ban colour-print; 12⅜×5⅞ in.; 1773

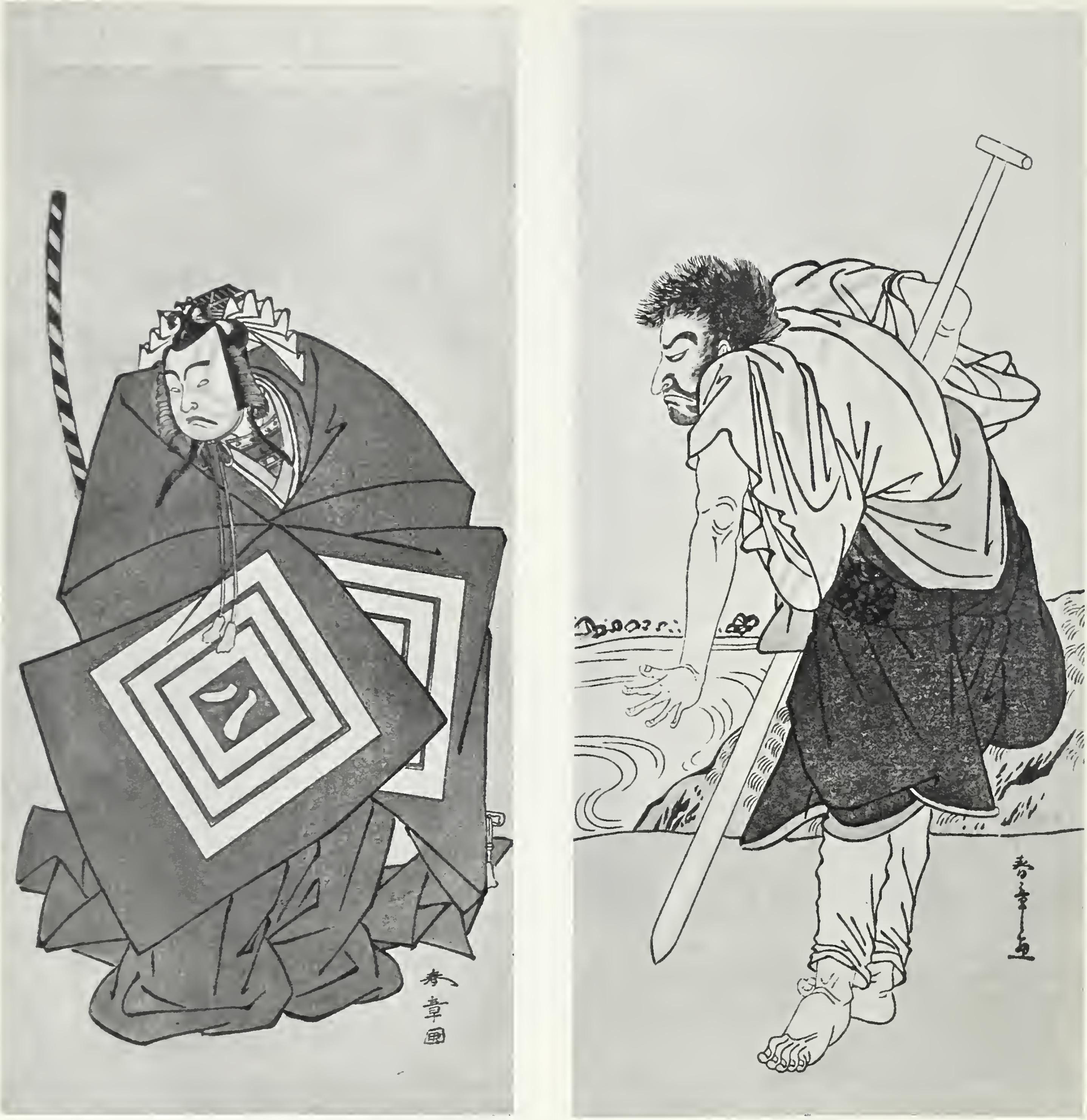
Bandō Mitsugorō I as Tokiyori in the play, *Onna Aruji Hatsu-yuki*, performed at the Morita-za in 1773. He is portrayed as an itinerant monk standing in the snow in front of a brushwood fence. Under his black robe he has on a *kimono* of a colour which has oxidized to an indescribable grey-rust; the brushwood is red-brown, also oxidized. There is little colour otherwise. He had abdicated his high position as *Shikken*, or Regent, and travelled about the country incognito to learn the conditions of the people. Here he is about to call on Tsuneyo Genzaemon and to ask for shelter for the night, the beginning of the famous episode known best from the *Nō* play, *Hachi no ki*, in which Genzaemon, reduced to poverty through the machinations of his enemies, burns his cherished dwarf trees to warm his guest.

SIGNED: Shunshō ga.
PRINT REPRODUCED: Tokyo Sale Catalogue, 11 November 1933; Ledoux, 1944, no. 38.
EXHIBITED: M.I.A., 1961, no. 77.
FORMER COLLECTION: Ledoux.
ACC. 133.





CAT. NOS. 104, 105



CAT. NOS. 106, 107

106 ICHIKAWA YAOZŌ II IN THE SHIBARAKU ROLE

Hoso-ban colour-print; 12⅝×5⅞ in.; 1774

Ichikawa Yaozō II, who played the part of Hachiōmaru Aratora in the play, *Chigō Sakura Jūsan Kane*, at Ichimura-za in the twelfth month of 1774, performing the Shibaraku role, in a predominantly red costume in which great play is made with the exaggerated *mon* of the Ichikawa family in white.

SIGNED: Shunshō ga.
EXHIBITED: M.I.A., no. 78.
FORMER COLLECTION: Gookin (A.I.C., duplicate).
ACC. 198.

The Shibaraku role was often interpolated into a play, especially the *kaomise* (the first play of the New Year). Meaning literally 'Tarry a moment', it originated in a play of 1697, Ichikawa Danjūrō I with these words halting a usurper of high rank who was about to execute two young lovers. The scene became a favourite with theatre-goers and was revived each year.

107 NAKAMURA NAKAZO II AS A BOATMAN

Hoso-ban colour-print; 12½×5¾ in.; *c.* 1784

Nakamura Nakazō II in the role of the boatman Nadazō in the play, *Jūni-hitoe Komachi Zakura*, performed at the Kiri-za in the eleventh month of 1784. He stands in a very truculent attitude with an oar under his right arm. His yellow-lined, grey *uchikake* has fallen off his shoulders to reveal a once-purple-starred (now buff) white under-*kimono*. The foreground is a sunny mustard colour.

SIGNED: Shunshō ga.
PRINT PUBLISHED: Barboutau Catalogue, Paris, 1906, vol. 2, no. 502.
FORMER COLLECTIONS: Barboutau; Manzi (Second sale, no. 158); Church; Levinson; Ripin.
ACC. 139.

108 ŌTANI HIROEMON AS A HIGHWAYMAN

Hoso-ban colour-print; 12⅞×5½ in.; 1777

The actor Ōtani Hiroemon IV as a highwayman in black and orange, swinging the type of dark lantern associated with night robbers. He stands before a brushwood fence, red-brown against the snow. He is playing the part of Yashataro (Night-devil Fellow) Tokihide in a play entitled *Masakado Kamuri no Hatsuyuki*, produced at the Nakamura-za in 1777.

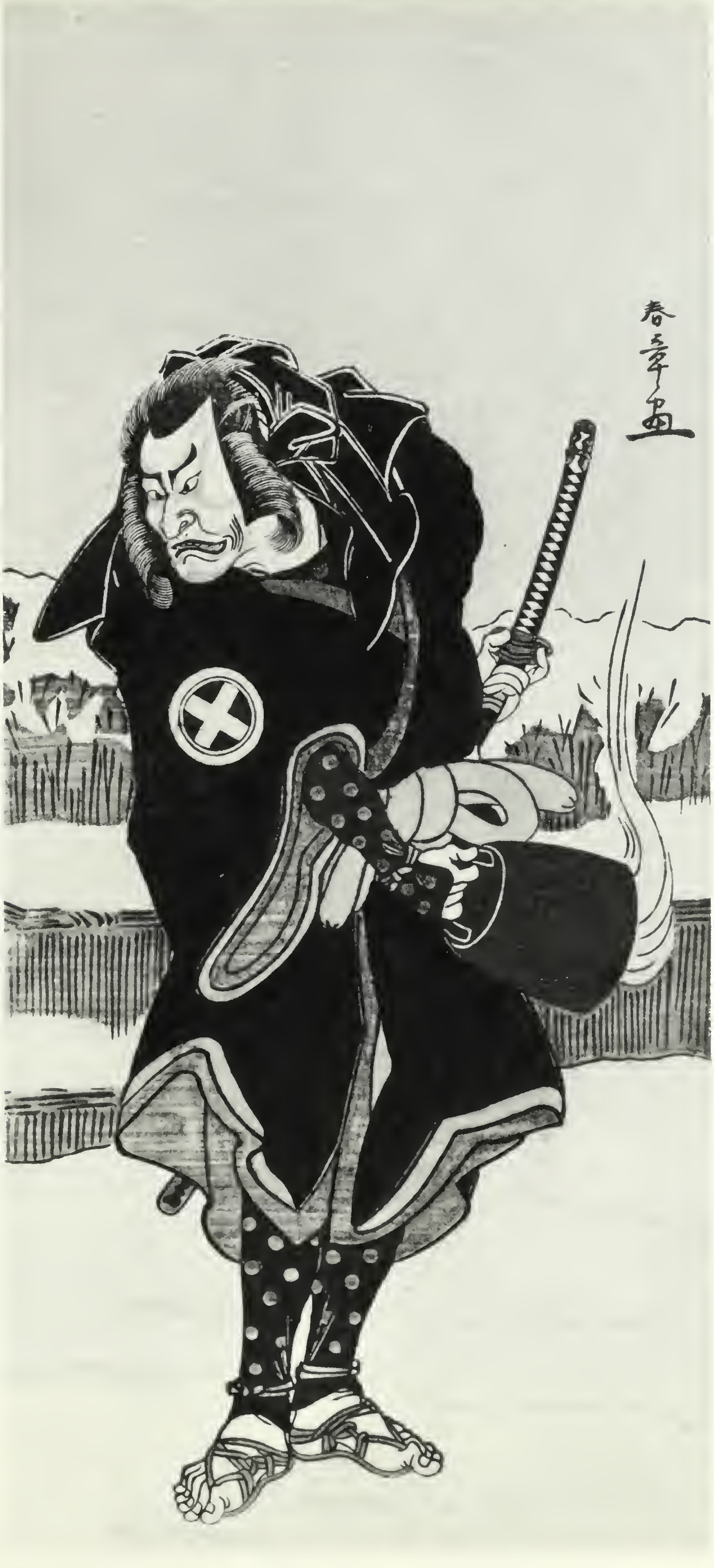
SIGNED: Shunshō ga.

PRINT PUBLISHED: Ledoux, 1944, no. 40; Gentles; *Masters of the Japanese Colour Print*, 1964, no. 61; Hillier, *Japanese Colour Prints*, 1966, pl. 22.

EXHIBITED: M.I.A., 1961, no. 79; Asia House Gallery, 1964, no. 61.

FORMER COLLECTION: Ledoux.

ACC. 137.



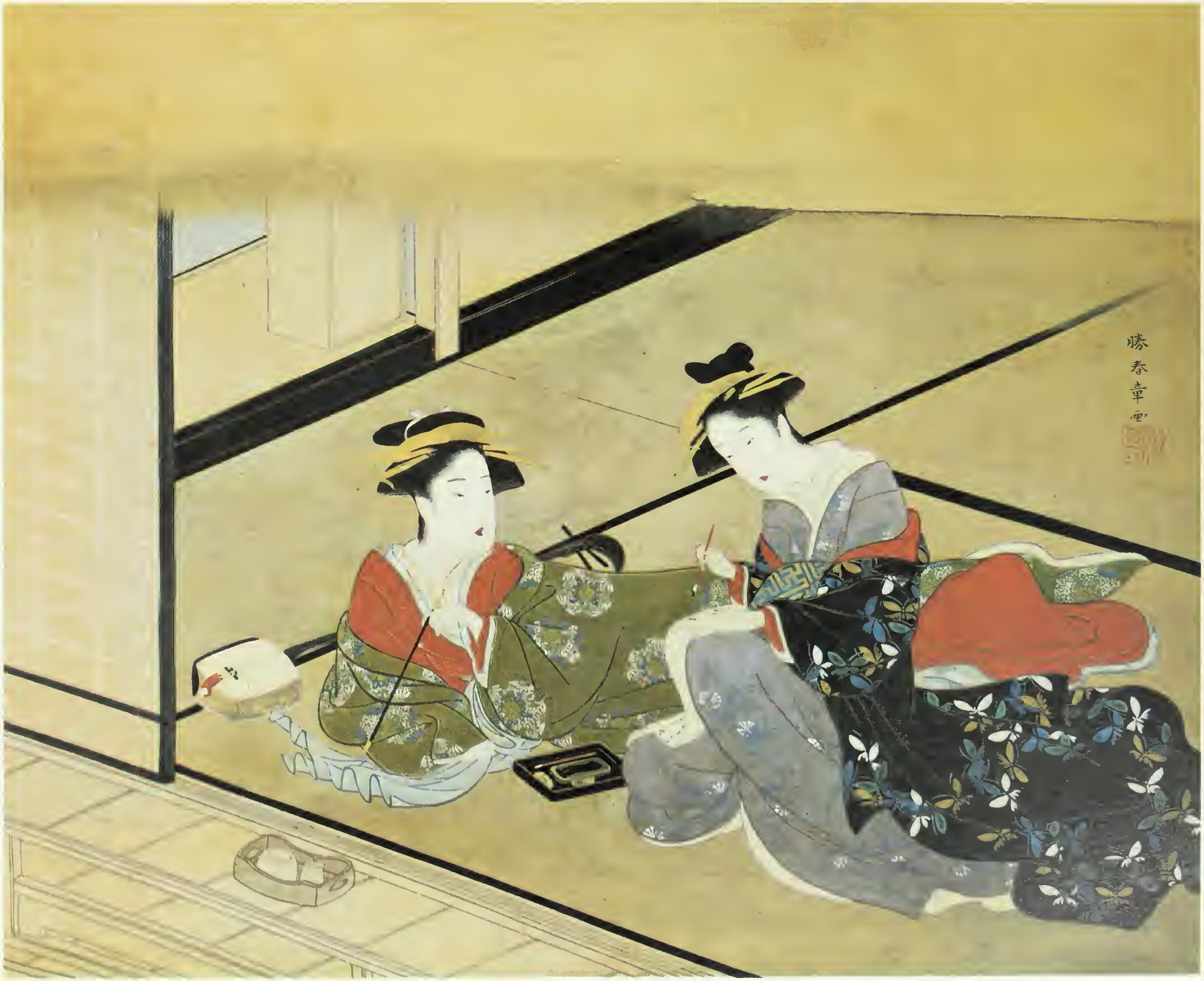
CAT. NO. 108

109 TWO COURTESANS BY AN OPEN *SHŌJI*

Kakemono. Ink, colour and *gofun* on silk, with silver-mica on the collars of the under-*kimono*; 13⅜×16¼ in.; *c.* 1783–4

The *shōji* alongside an *engawa* having been drawn back, there is a view into a room where two courtesans are amusing themselves, one, with her *samisen* beside her, reclining on her side and holding a long tobacco pipe in her hand, the other on one knee writing a letter, her *suzuribako* (ink-stone-box) in front of her on the *tatami*.

SIGNED: Katsu Shunshō ga. SEAL: Zōka gachū ('drawn from nature').
PUBLISHED: M.I.A., 1961, fig. 10; *Japanese Decorative Style*, 1961, no. 102.
EXHIBITED: M.I.A., 1961, no. 23; Cleveland and Chicago, Japanese Decorative Style, 1961–2, no. 102; Dallas, 1969, (no. 77 in the Catalogue, illustrated).
ACC. 223.



CAT. NO. 109

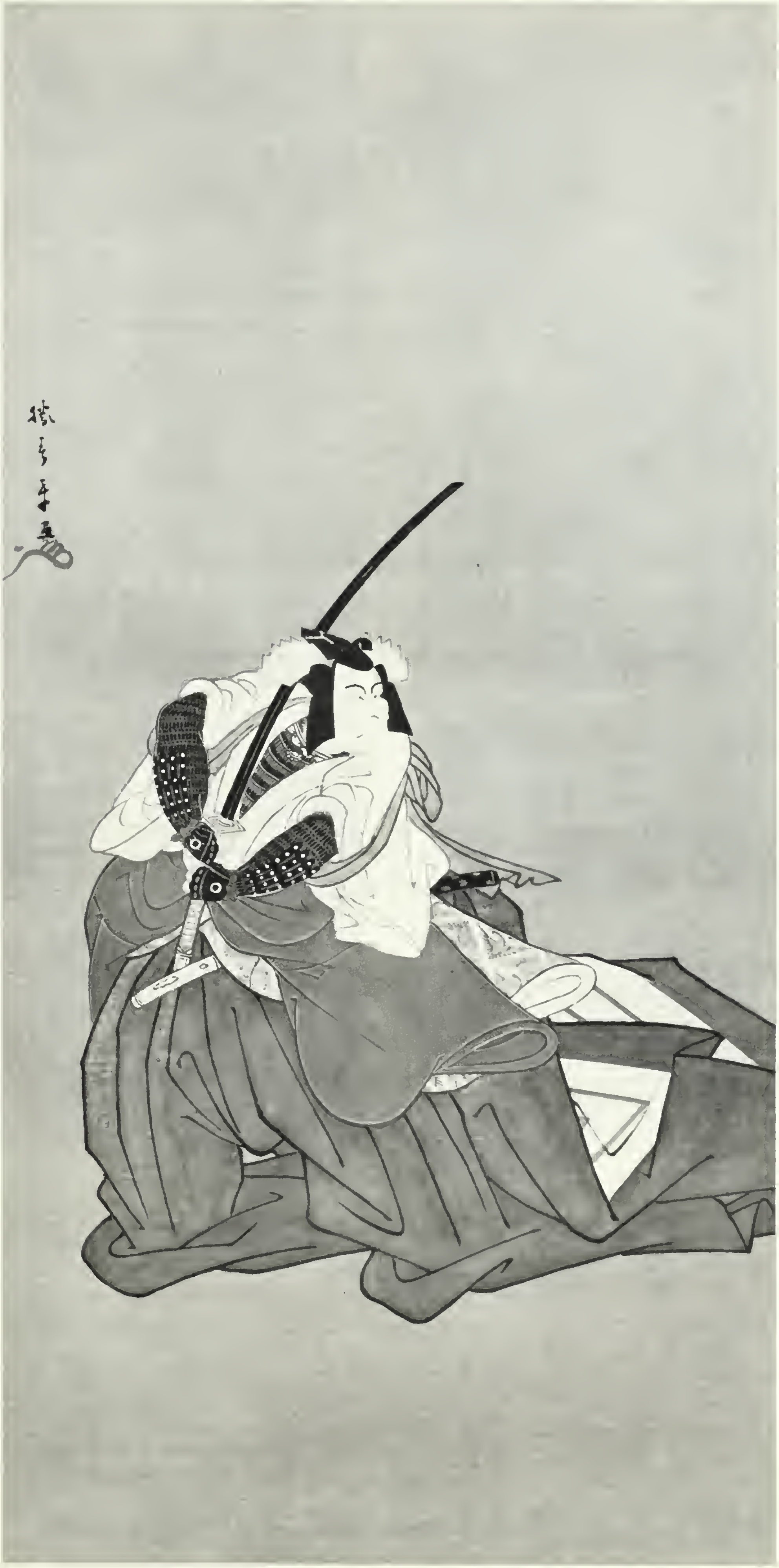
110 DANJŪRŌ V IN THE SHIBARAKU ROLE

Kakemono. Ink, colour and *gofun* on silk, 19⅛×9⅜ in.; *c.* 1788

The actor Ichikawa Danjūrō V in the Shibaraku role, standing in defiant attitude with sword upraised over his right shoulder. The bold Ichikawa *mon* are half-hidden in the folds of the brick-red *hakama*. Above that garment the actor has on red, white and green clothes and black-striped red armour. For an explanation of the Shibaraku role see p. 217.

SIGNED: Katsu Shunshō, with red *kakihan* (written seal).
PUBLISHED: *Nikuhitsu Ukiyo-e Taikan*, 1933, pl. 50.
EXHIBITED: Kyoto Museum, 1933, Ukiyo-e Paintings.
FORMER COLLECTIONS: Kikuchi Keigetsu; Kishida Ryūsei.
ACC. 294.

Narazaki wrote of this painting (13 January 1961); 'This has long been a well-known painting. Long ago Mr Shizuka Fujikake, my teacher, took me to see this painting. Now I have had an opportunity to look at it and to renew my impressions. This is a small painting, but it is important as one of the remaining masterpieces from Shunshō's hand.'



CAT. NO. 110

KATSUKAWA SHUNKŌ

(1743–1817)

The Katsukawa style of Kabuki print set by Shunshō was followed by a number of pupils of that master, but none so closely adhered to it as Shunkō. Shunkō began designing prints in the mid 1770s, and he had a prolific output until his right arm became paralysed about the end of the next decade. Despite this handicap, he continued to work as print-designer and painter, and in fact it is to the latter part of his career that the *ō-kubi-e*, the 'Large Head' prints, considered to be his most important contribution to the colour-print, belong. The painting in this collection described below is inscribed to the effect that it was painted by the artist with his left hand, and others belonging to this late period are illustrated in *U.T.S.*, vol. 13, pl. 1 (dated in the artist's sixty-first year, i.e. 1805) and pl. 15 (1808).

111 ICHIKAWA MONNOSUKE II IN CHARACTER

Hoso-ban colour-print, $12\frac{3}{8}\times 5\frac{5}{8}$ in.; 1783

The actor Ichikawa Monnosuke II as Hosokawa Shurinosuke in a black *haori* over purple *kimono* and grey-striped *hakama*, wearing a single sword, carrying a fan in his left hand and balancing a box on his right hand. He is standing at the angle of a stone fence, beneath a red maple; the ground beneath is yellow. The play in which Monnosuke took this part was the *kyōgen Edo Jitate Danshichi Jima*, performed at the Kiri-za in the third month of 1783.

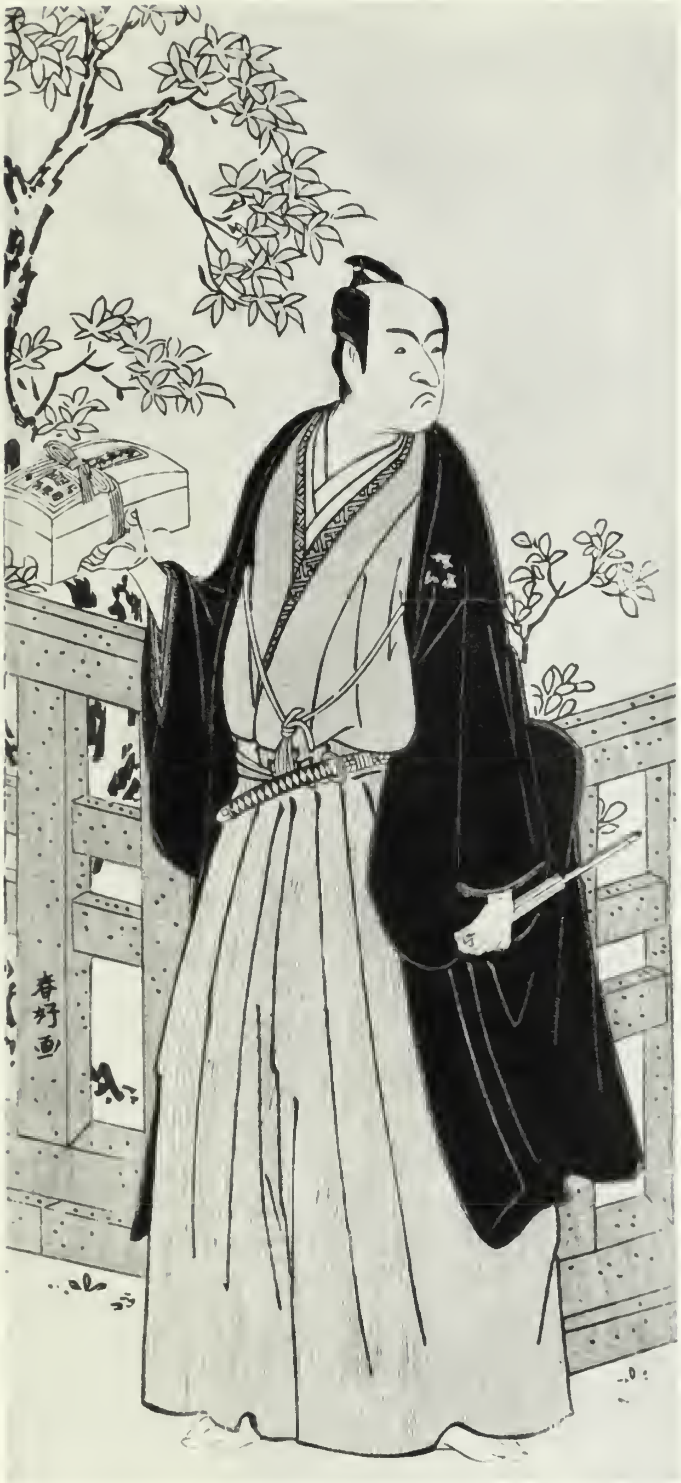
SIGNED: Shunkō ga.
FORMER COLLECTION: Mori.
ACC. 20.

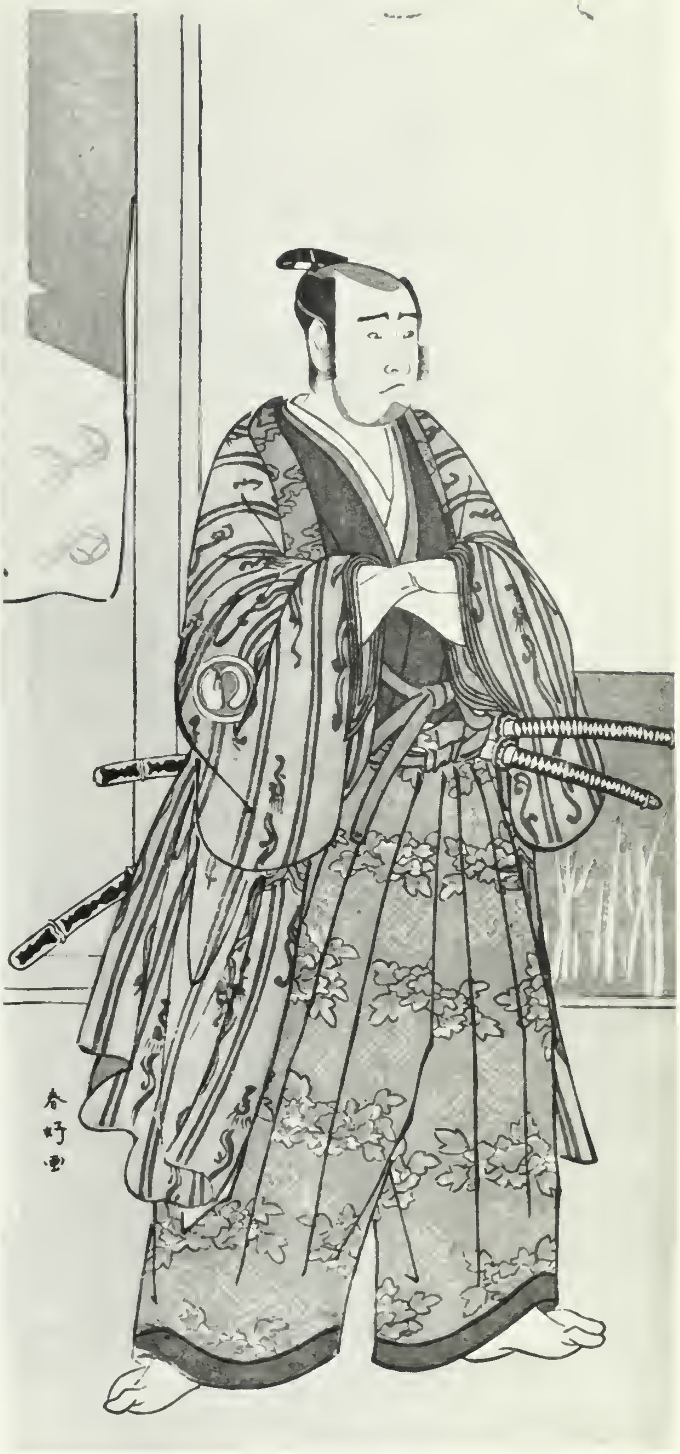
112 SAWAMURA SŌJŪRŌ III AS A SAMURAI

Hoso-ban colour-print; $12\frac{11}{16}\times 5\frac{13}{16}$ in.; *c.* 1786

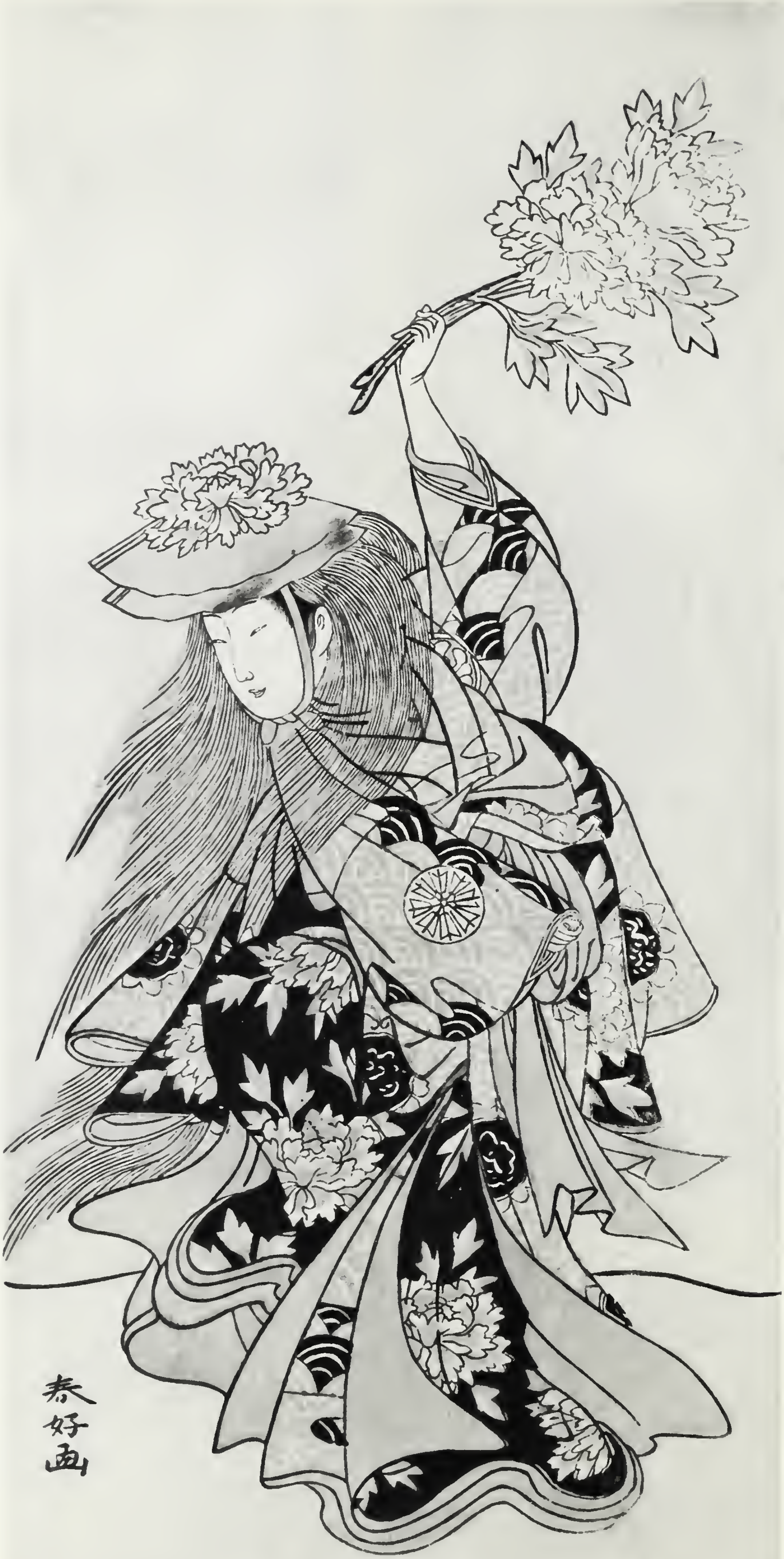
Sawamura Sōjūrō III in the role of a *samurai*, standing with hands thrust within his wide sleeves. His *uchikake* is purple-patterned on grey, the *hakama* red with blue and yellow decoration, and the under-*kimono* purple and white. The woodwork and the foreground are yellow, the dado blue.

SIGNED: Shunkō ga.
EXHIBITED: M.I.A., 1961, no. 89.
ACC. 263.





CAT. NOS. 111, 112



CAT. NO. 113

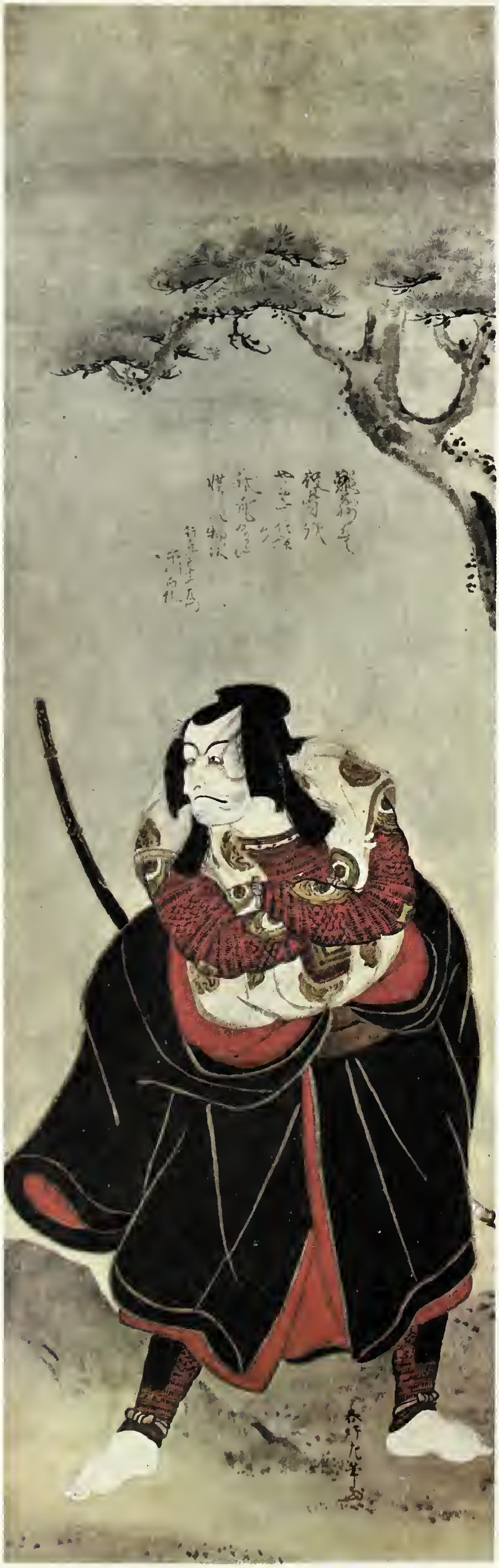
113

NAKAMURA TOMIJŪRŌ PERFORMING THE *SHISHIMAI* DANCE

Hoso-ban colour-print; 12⅛×5¾ in.; *c.* 1787

The actor Nakamura Tomijūrō performing the *shishimai* dance, with peonies held in his upraised left hand. The *kimono* are pink and yellow with a contrasting black; the fans are fawn. The foreground is bright yellow; the background grey. This is a masterly interpretation of the dance, the lilt of the movement being suggested by the rhythmic design.

SIGNED: Shunkō ga.
EXHIBITED: M.I.A., 1961, no. 88.
ACC. 55.



CAT. NO. 114

114 ICHIKAWA DANJŪRŌ V IN THE SHIBARAKU ROLE

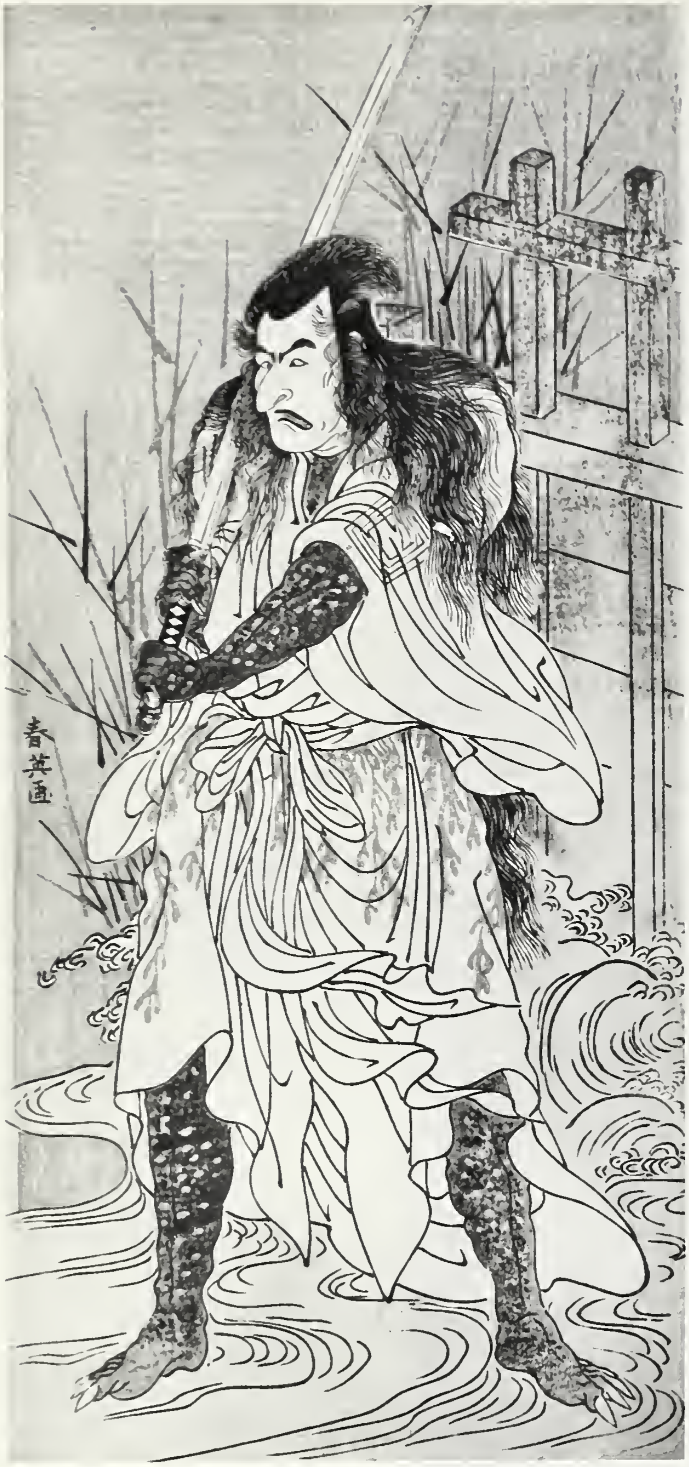
Kakemono. Ink, colour and *gofun* on paper, 33¾×10⅝ in.; *c.* 1797

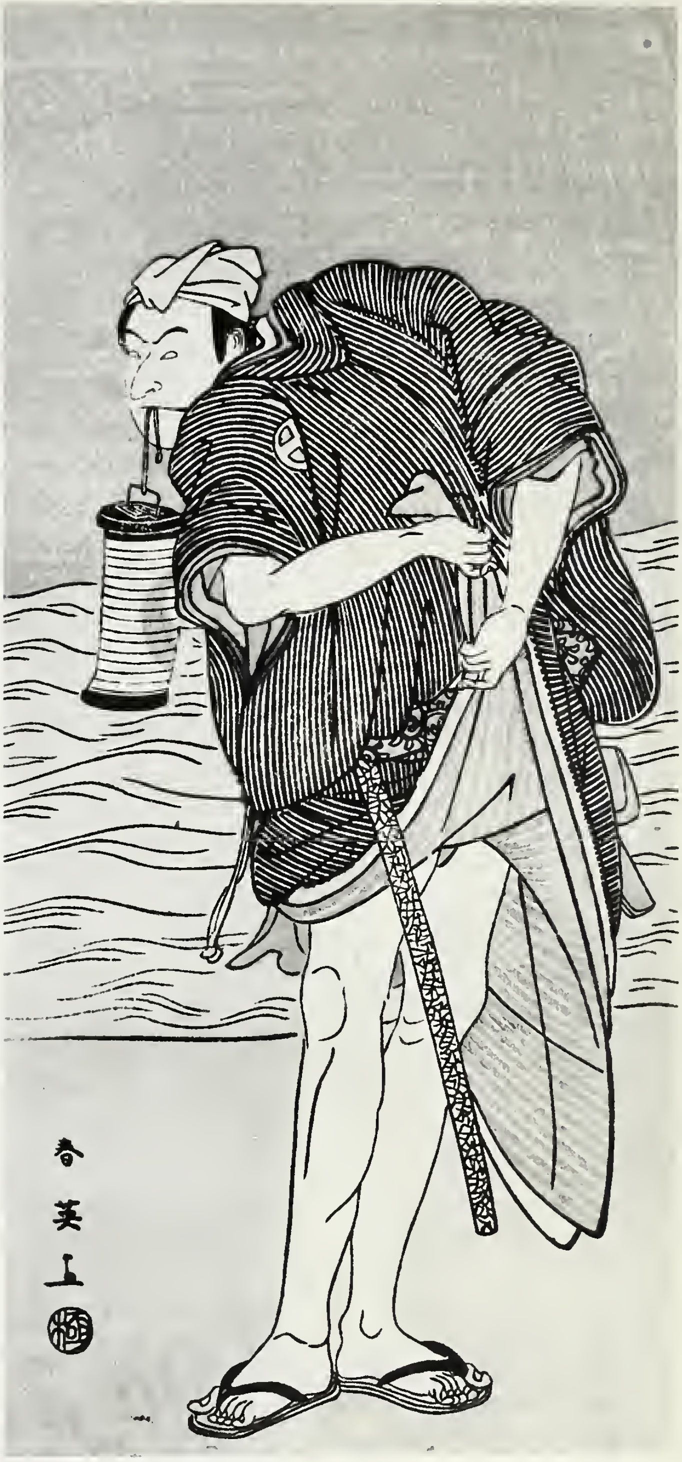
The actor Ichikawa Danjūrō V in the Shibaraku role, given during the play *Edo Haru Kichirei Soga*, performed at the Miyako-za in 1797. Above is a poem signed Ichikawa Hakuen (the name under which Danjūrō V wrote poetry) in his fifty-seventh year:

Ebizō has given up being
An actor;
I regret it happened
To a good actor such as he is
Being an actor myself.

SIGNED: Shunkō sa-hitsu (painted with left hand) with *kakihan*.
PRINT PUBLISHED: *Nikuhitsu Ukiyo-e Taikan* 1933; M.I.A., 1966, no. 29; Ithaca, 1966, no. 44.
EXHIBITED: Kyoto Museum, 1933, Exhibition of Ukiyo-e Paintings; M.I.A., 1966, no. 29; Ithaca, 1966, no. 44
ACC. 296.

Quite apart from the fact that this is one of the finest Kabuki paintings by Shunkō extant, it is interesting from a number of points of view. It is signed by Shunkō to the effect that it was painted with his left hand, and one imagines a certain amount of pride in that assertion. Further, it represents Danjūrō V, one of the most gifted Kabuki actors of all time, in an early recall to the stage from which he had retired only the previous year. The poem written by him on the painting refers to 'Ebizō', which was another name used by him on the stage.





CAT. NOS. 115, 116

KATSUKAWA SHUNEI

(*c.* 1762–1819)

Shunei, another of the numerous pupils of Shunshō, gave quite early evidence of unusual originality in the illustrations to a book of ghost stories published about 1782–3. His main work was, however, in the field of the actor-print, the *yakusha-e*, and in both *hoso-ban* and *ō-ban* format he designed some of the most noteworthy prints of the period, at a time, it has to be remembered, when he not only had to compete with the members of his own sub-school, but with such giants as Sharaku and Toyokuni. Perhaps his most individual contribution to the actor-print was the *ō-kubi-e*, since, even if he was not the first to introduce this sort of print (many holding that Shunkō was first in the field), he undoubtedly exploited it with greater variety and ingenuity than any other before Sharaku.

115 DANJŪRŌ V AS TOKUBEI, THE FROG-MAN

Hoso-ban colour-print; 13×6 in.; 1787

Ichikawa Danjūrō V as Tokubei in the play, *Tenjiku Tokubei Kokyo no Torikaji*, performed at the Kiri-za in the ninth month of 1787. He has long hair streaming down his back, his arms and legs are in mottled purplish frog-skin, and he has a naked sword over his shoulder. His white *kimono* is decorated with a design of green seaweed. The sluice behind him is orange, the water a pale buff (once blue). Tokubei, among other curious exploits undertaken on his legendary travels, was supposed to have lived among frogs and to have acquired the power to convert himself into a frog by magic. The play dealing with his exploits was evidently a popular one, and had at least one earlier performance (in 1769), recorded by an amusing print by Bunchō (illustrated in Ledoux, 1949, no. 1).

SIGNED: Shunei ga.
PRINT PUBLISHED: Grolier Catalogue, vol. 1, no. 19; Ledoux 1950, no. 31.
EXHIBITED: Grolier Club, New York, 1924; M.I.A., 1961, no. 91.
FORMER COLLECTION: Ledoux.
ACC. 192.

116 ŌTANI HIROJI I AS AN *OTOKODATE*

Hoso-ban colour-print; 12⅛×5¼ in.; *c.* 1792

Ōtani Hiroji I as an *otokodate*, that chivalrous defender of the oppressed, seen from behind. He is holding up the skirt of his purple-and-white-striped *kimono* behind his back with both hands, and gripping the cord of an Odawara lantern in his teeth, turning his head over his left shoulder. His *uchikake* is black-and-yellow-striped. The sky is dark grey, the sea, once blue, has changed to pale buff.

SIGNED: Shunei ga.
CENSOR'S SEAL: Kiwame.
FORMER COLLECTION: Church.
ACC. 305.

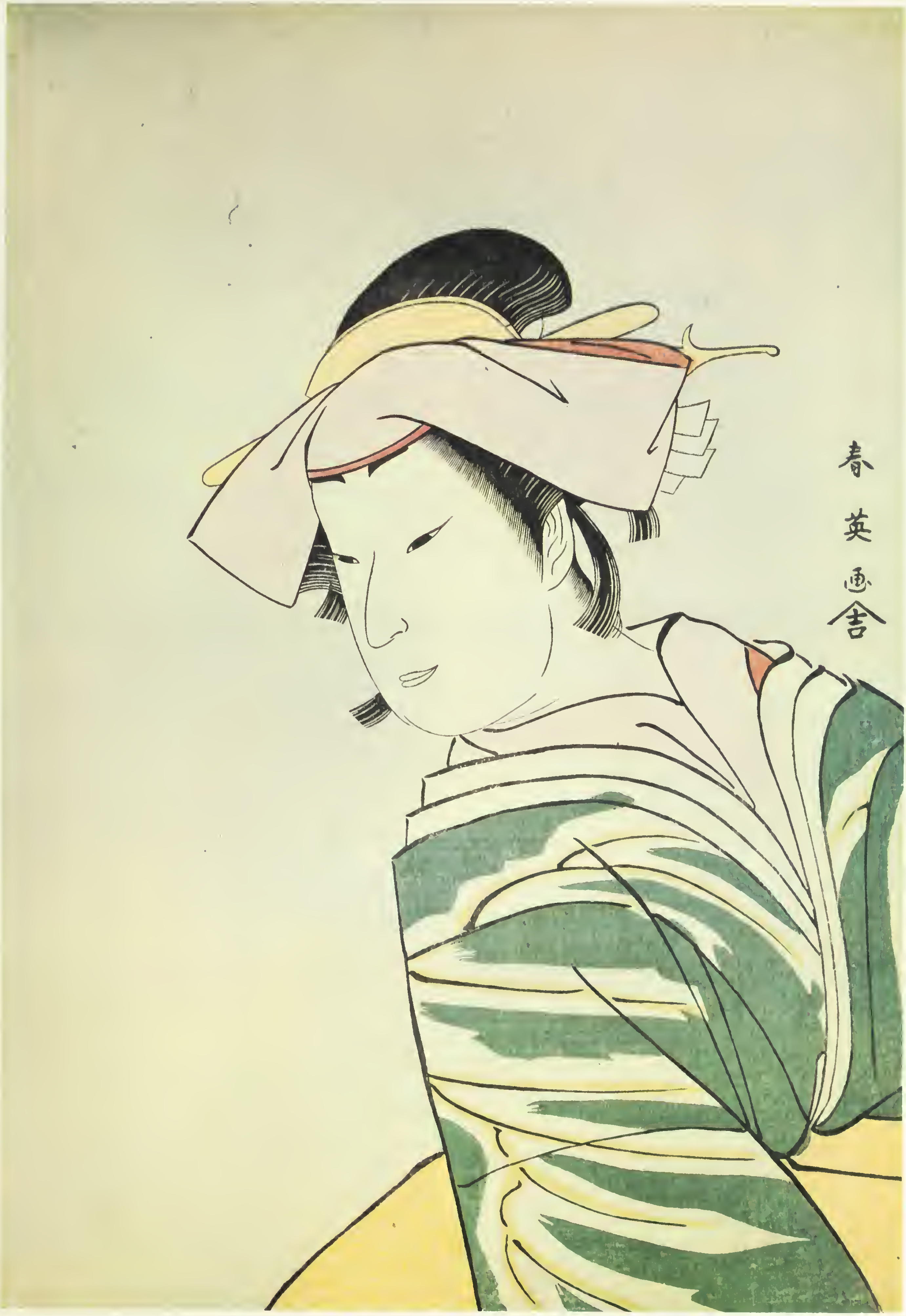
117 THE ACTOR NAKAMURA NOSHIO II AS TONASE

Aiban colour-print; 12⅞×8⅞ in.; 1795

The actor Nakamura Noshio II in the part of Tonase in the play *Kanadehon Chūshingura*, performed at the Miyako-za in the fourth month of Kansei 7 (1795). The *kimono* is green with a pattern of snow-covered willow-branches, the *obi* yellow.

SIGNED: Shunei ga.
PUBLISHER: Yamashiro-ya.
PRINT PUBLISHED: Manzi Catalogue, November, 1920, no. 171; Fuller Catalogue, 1945, no. 72; Ledoux, 1950, no. 32; Harold P. Stern, *Master Prints of Japan*, 1969, no. 81.
EXHIBITED: M.I.A., 1961, no. 93. University of California, Los Angeles, Master Prints of Japan, 1969.
FORMER COLLECTIONS: Manzi; Fuller; Ledoux.
ACC. 151.

There have been differences of opinion as to the subject of this superb design, the actor's costume being without a distinguishing *mon*. Ledoux suggested Nakamura Noshio II from the likeness of the face to his print no. 33 (Ledoux, 1950), which is certainly a portrait of Noshio. *Ukiyo-e Zenshū*, vol. 5, fig. 76, illustrates a full-length portrait by Shunei of an actor of similar facial features to the actor in our print, and in an identical *kimono*, identifying the actor as Segawa Tomisaburō in the part of Tonase, but in a play performed in 1790, which is too early for the style of our print. It is known that Noshio arrived in Edo from Osaka for the *kaomise* of the eleventh month of 1794, and it seems fairly certain that both prints, this half-length and the other full-length, portray this actor in the Tonase role in the 1795 performance.



CAT. NO. 117

118 SANKATA HANGORŌ III IN A NIGHT SCENE

Hoso-ban colour-print; $12\frac{3}{8} \times 5\frac{3}{4}$ in.; *c.* 1793

Against a night sky, Sankata Hangorō III stands at a weir sluice with a stave at his side and gesticulating with both hands held before him. His clothes are bundled around him, and purple, green and grey figure prominently. The sluice is yellow, as is the foreground.

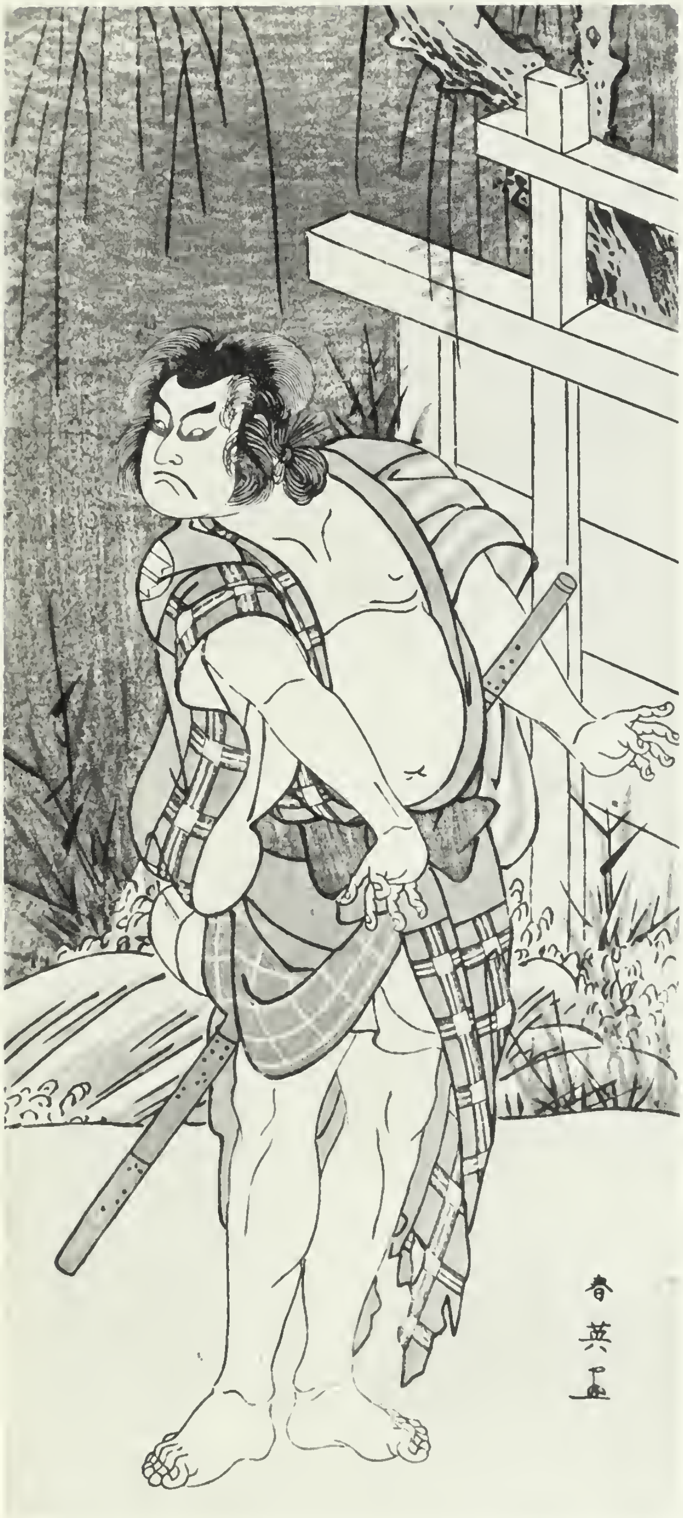
SIGNED: Shunei ga.
FORMER COLLECTION: Church.
ACC. 306.

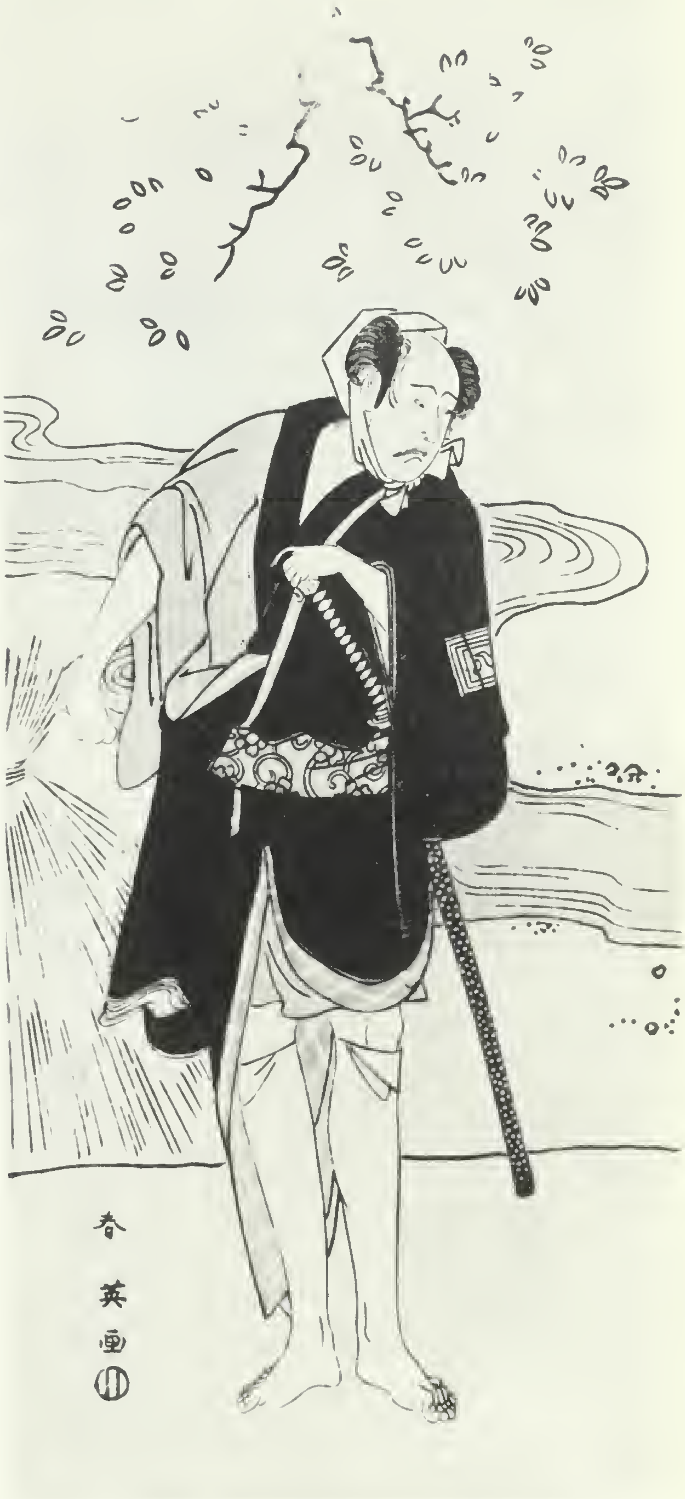
119 ICHIKAWA YAOZŌ III IN CHARACTER

Hoso-ban colour-print; $12\frac{15}{16} \times 5\frac{13}{16}$ in.; *c.* 1796

Ichikawa Yaozō III in a male role, standing beneath a red-flowering cherry tree, a yellow rice-straw stook and a stream behind him. His black *haori* is very telling against the red and purple of under-*kimono*. Yellow foreground; grey background.

SIGNED: Shunei ga.
PUBLISHER: Ezaki-ya.
ACC. 309.





CAT. NOS. 118, 119

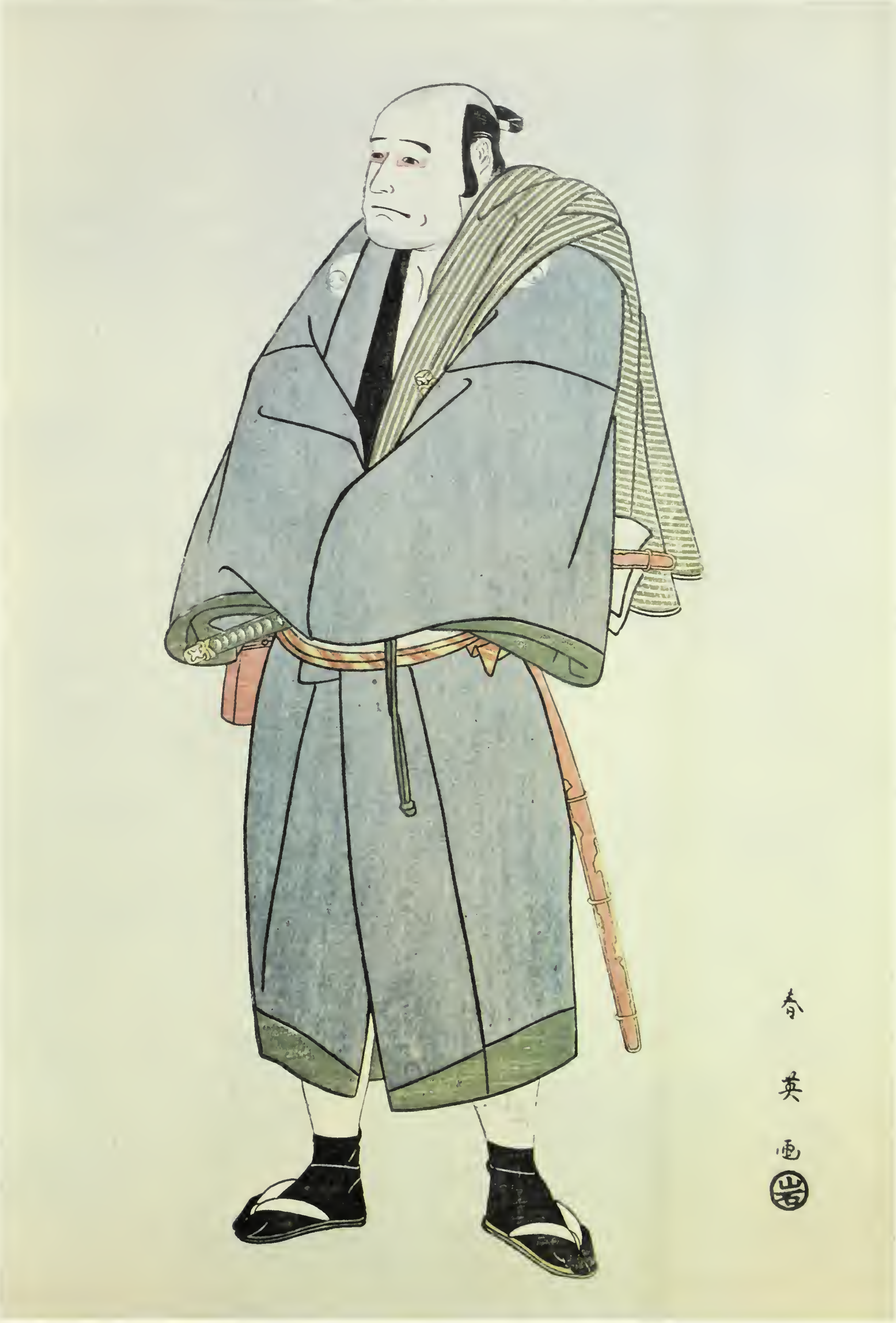
120

ĀRASHI RYŪZŌ AS HEIEMON IN A *CHŪSHINGURA* PLAY

Ōban colour-print; 15⅛×10⅛ in.; 1795

Full-length figure of the actor Ryūzō as Heiemon in the play, *Kanadehon Chūshingura*, performed at the Miyako-za in the fourth month of 1795. He is in a blue *kimono* edged with green, and carries a green-striped cloth over his shoulder.

SIGNED: Shunei ga.
PUBLISHER: Iwato-ya.
EXHIBITED: M.I.A., 1961, no.92.
ACC. 114.



CAT. NO. 120

ITŌ JAKUCHŪ

(1716–1800)

One of the great independent artists of Japan, Jakuchū is extraordinary in having perfected two distinct types of painting; the highly-finished, almost over-realistic polychrome *kachō-e* ('bird-and-flower picture') based on Ming paintings of the same order (the finest of which, painted for Shōkokuji, are now in the Imperial Household Collection), and daringly bizarre paintings in ink, occasionally suggesting Nanga, but with a pronounced stylization that bespeaks a study of Kōrin and his followers, and a technique that in some respects seems to be Jakushū's own invention.

His name was Itō Chūbei, and among other activities he was proprietor of a greengrocery shop called Wakasaya in Kyoto. His most commonly used art-name, Jakuchū, was based on the characters Jaku (also read *waka*, from Wakasaya) and Chū (from Chūbei). It is also said he remained a bachelor all his life, and in late years lived near the Sekikoji, at which temple he was buried. Other art-names used by him were Shunkyō, Jōkin, and Tobei-an.

Apart from his paintings, Jakuchu was also responsible for a number of *ehon* of unusual character, the prints being in the *ishizuri* technique (stone-prints literally, though, in fact, wood-blocks were used, the designs being printed in white reserve on black). The main books published during his lifetime were *Gempō Yoka* (1768) and *Soken Sekisatsu* (1768), and in addition he designed one superb block-printed *ishizuri* scroll, entitled *Jōkyō Shū* ('The Pleasures of Boating'). It is interesting to note that these works were published in Kyoto during the heyday of Harunobu in Edo.

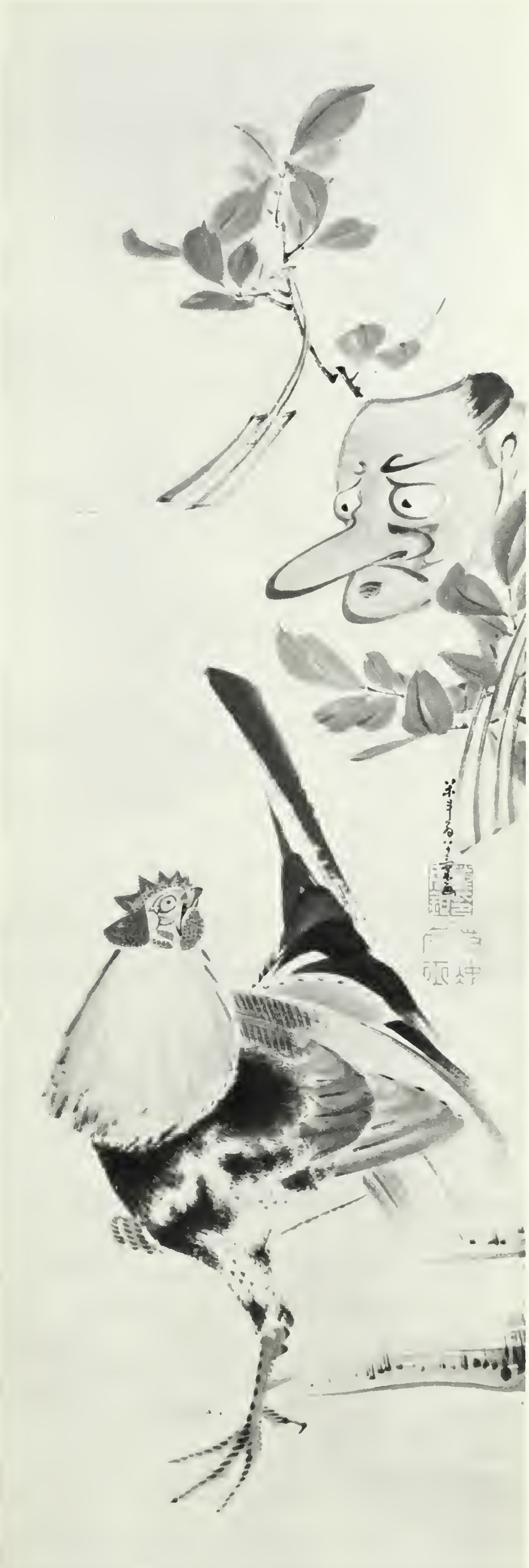
121 COCKEREL AND TENGU-MASK

Kakemono. Ink and slight colour on paper; 42⅛×14 in.; *c.* 1775

A cockerel, on one leg, turns its head to look quizzically at a Tengu mask hanging, with *gohei*, from a shrub.

SIGNED: Beito-ō-ga; SEALS: Kin and Jakuchū Kyo.
FORMER COLLECTION: Yabumoto.
ACC. 362.

Gohei, the hanging strips of paper, are always present for Shintō ceremonies, and here the cock is intended as a symbol of the Ise Shrine, and the Tengu mask of the Taga Shrine.



CAT. NO. 121

TENRYŪDŌJIN

(1718–1810)

There is some mystery about the first fifty years of this long-lived artist's life, which even Narazaki, in his excellent Introduction to the Catalogue of the Memorial Exhibition in 1960, is unable to dispel. It is believed he was born into the Itabe family in 1718, and that his father, incurring the displeasure of Kajima Han in Hizen, of whom he was a retainer, was forced to flee and became a *rōnin* (outlaw). About 1735, however, Tenryūdōjin began to study painting under Kumashiro Yūhi, a Nagasaki artist who had worked under Chin Nan-p' in when that Chinese artist was on a visit to Japan in 1731. Tenryū associated with members of the loyalist party plotting to overthrow the Bakufu, and on more than one occasion fell foul of the authorities. He was noted for his Chinese poetry, he was an outstanding scholar, a Zen Buddhist and clearly a politically committed man.

Tenryū's style shows the strong influence of the Nanga of Chin Nan-p'in inspiration. His speciality became the painting of grapes, by which he is best–indeed, almost solely–known, but, as the 1960 exhibition showed, he also left a considerable number of paintings of other types, including paintings of falcons, where his artistic allegiance to the Nagasaki school is most evident, and a few landscapes of pronounced *bunjinga* character. He used a variety of art-names, of which the commonest was Kyoan.

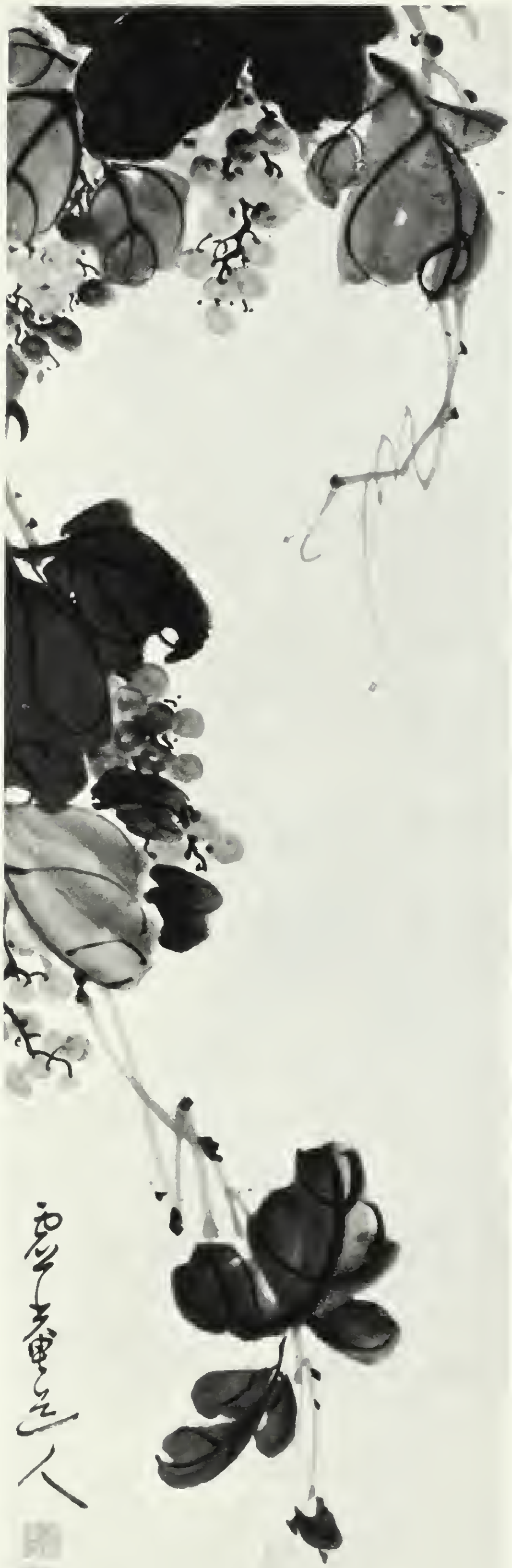
122 GRAPE-VINE

Kakemono. Ink and slight colour on paper; 38½×10½ in.; *c.* 1775

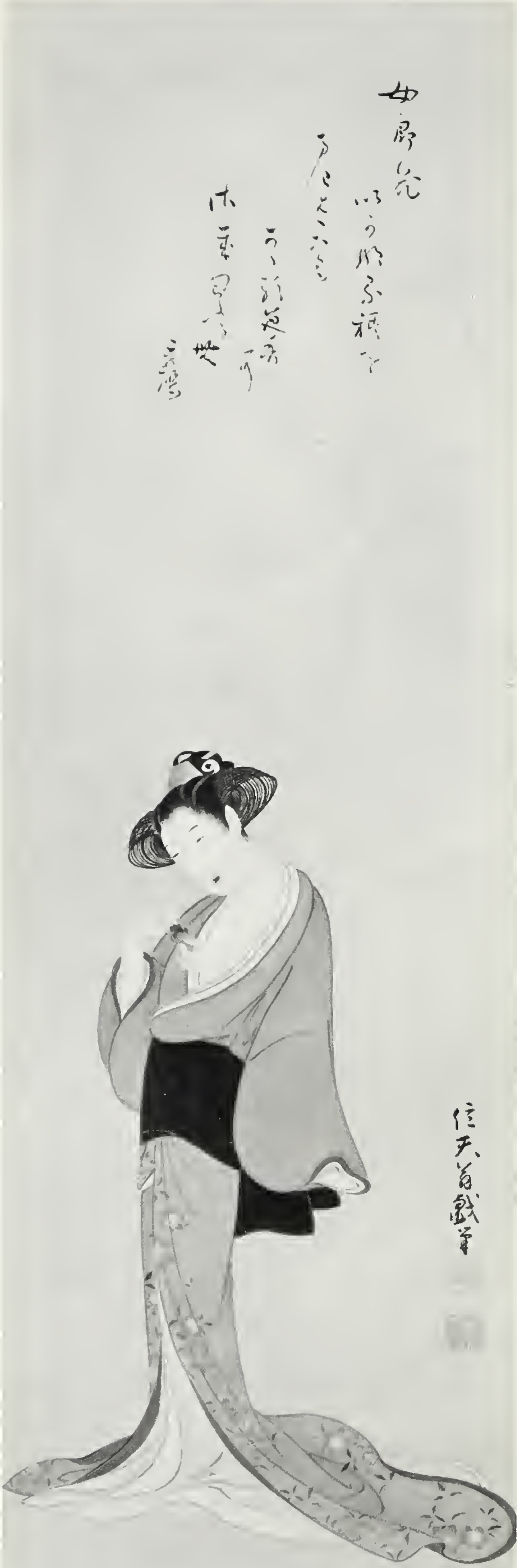
A grape-vine descending from above, festooned with clusters of grapes, the fruit touched with light tones of purple.

SIGNED: Kyoan Dōjin. SEALS: Minamoto and Kyoan.
EXHIBITED: Museum of Modern Art, Kamakura, Third Exhibition of Nanga Art, 1962.
ACC. 339.

This painting is signed similarly to the painting of chrysanthemums illustrated in the 150th Anniversary Commemorative Exhibition Catalogue referred to above. The chrysanthemum painting is dated in the fifty-fourth year of the artist's life, i.e. 1771, and it seems reasonable to postulate a date not much later for the present painting.



CAT. NO. 122



CAT. NO. 123

TSUKIOKA SETTEI

(1711–86)

Born in the province of Ōmi, Settei lived the greater part of his life in Osaka. His family name was Motoda. He had personal names Tange and Masanobu, and these, together with art-names Shinten-Ō and Rōjinsai, figure among the varied signatures on his works. He was trained in the Kanō school, but came under the spell of that other great Osaka artist, Sukenobu, whose influence is particularly manifest in many of the *ehon* designed by Settei, and can also be seen, less noticeably perhaps, in his paintings of beauties. There is certainly little of Kanō academism in his style, but neither is it wholly Ukiyo-e: he remained an independent. His two finest *ehon* 'An Array of Brave Women' (*Onna Buyū Yosooi Kurabe*), 1757, and 'A Picture Book of Sprigs of Greatness' (*Ehon Kōmyō Futatsu Gusa*), 1759, have designs of a great strength and nobility of line, accentuated by the wood-cut medium. Certain *shunga* are as impressive, almost, as the best of Moronobu or Sukenobu; and his paintings, almost invariably of lovely girls and many of them painted in the 1770s, when Ukiyo-e artists almost confined themselves to prints (Koryūsai, Shunshō and Shigemasa seemed to have painted little in that decade), are of an almost sentimental sweetness, expressed through an assured technique and an exquisite colour sense.

123 GIRL HOLDING A 'WINTER CHERRY'

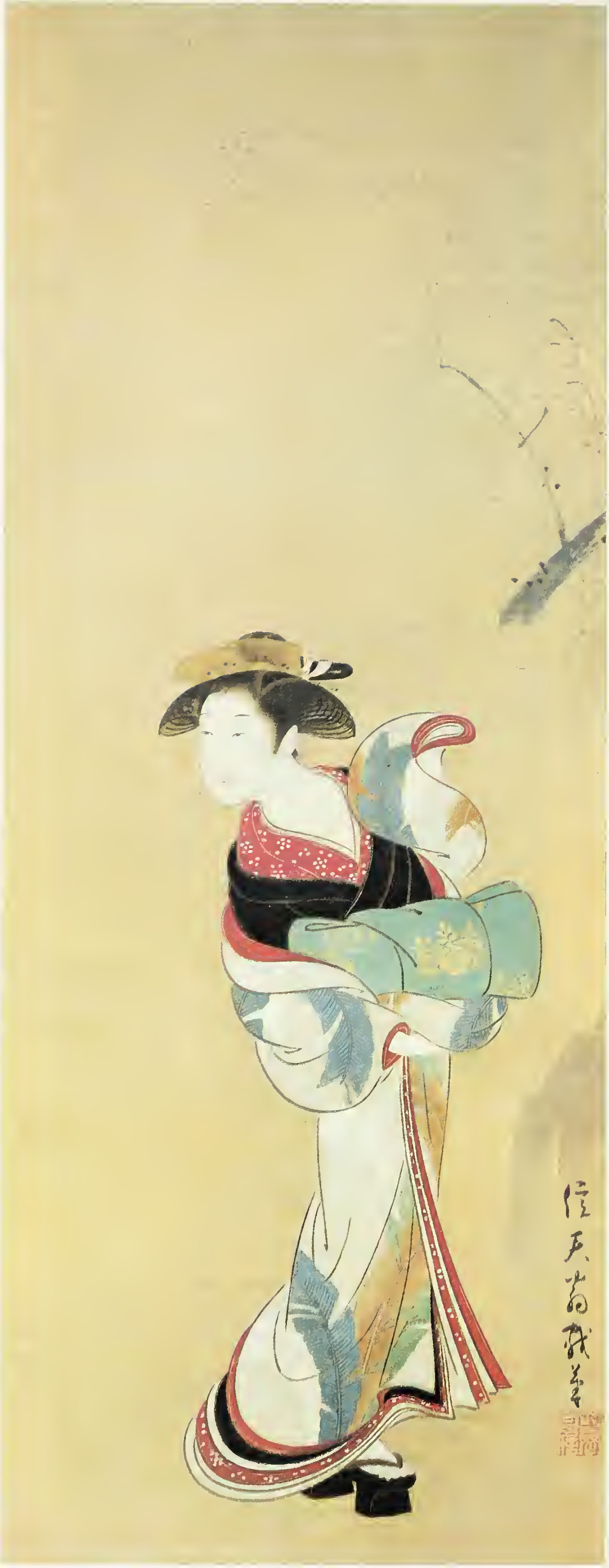
Kakemono. Ink, colour and *gofun* on silk; 37×12 in.; *c.* 1780

A girl standing in a loose *kimono*, grey-blue with a floral pattern in gold, blue, green and red, bound with a black *obi*, holds a 'winter cherry' in her hands. A red under-*kimono* shows effectively at wrists and hem. Poem above signed Suetaka (presumably Kamo Suetaka, 1752–1842):

> How beautiful this flower of the courtesans!
> What kind of seed was blown to give so lovely a bloom!

SIGNED: Shinten-ō gihitsu (painted for pleasure). SEALS: Shinten-ō and Tsukioka Masanobu.
PRINT PUBLISHED: M.I.A., 1966, no. 24.
EXHIBITED: M.I.A., 1961, no. 22; M.I.A., 1966, no. 24.
FORMER COLLECTION: Takeda Kaku, Kobe.
ACC. 226.

The 'winter cherry', *hōzuki*, was the fruit of the plant we know as 'Chinese lanterns' (*Physalis alkekengi*). In Japan, children play with the fruit by taking out the seeds, holding it in the mouth and blowing through it to make a squeaking noise. The 'flower of the courtesans' (*ominaeshi*) is a flower of the Valerian tribe, but it is written with characters that prompt a metaphorical use, as in Suetaka's poem.



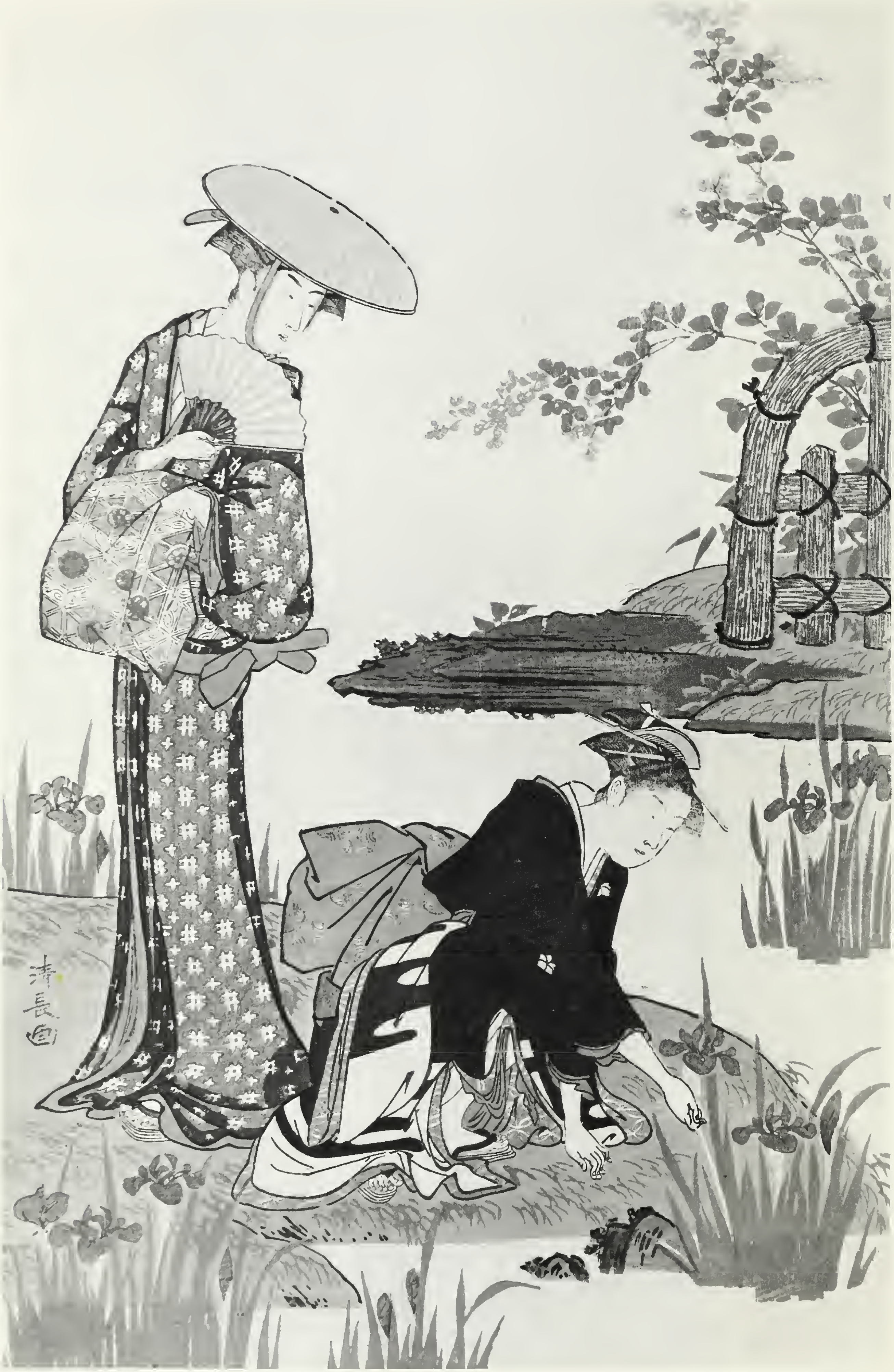
CAT. NO. 124

124 GIRL STANDING BY WILLOW TREE

Kakemono. Ink, colour and *gofun* on silk; 29¾ × 11½ in.; *c.* 1775

A girl standing beside a willow tree and raising one arm as if greeting someone. She wears an *uchikake* patterned with a design of banana leaves, and below that a black *kimono* and another of white-spotted pink, with a green *obi* brocaded with gold *kiri* flowers.

SIGNED: Shinten-Ō gihitsu. SEAL: Tsukioka Masanobu.
EXHIBITED: M.I.A., 1961, no. 21.
ACC. 218.



CAT. NO. 125

TORII KIYONAGA

(1752–1815)

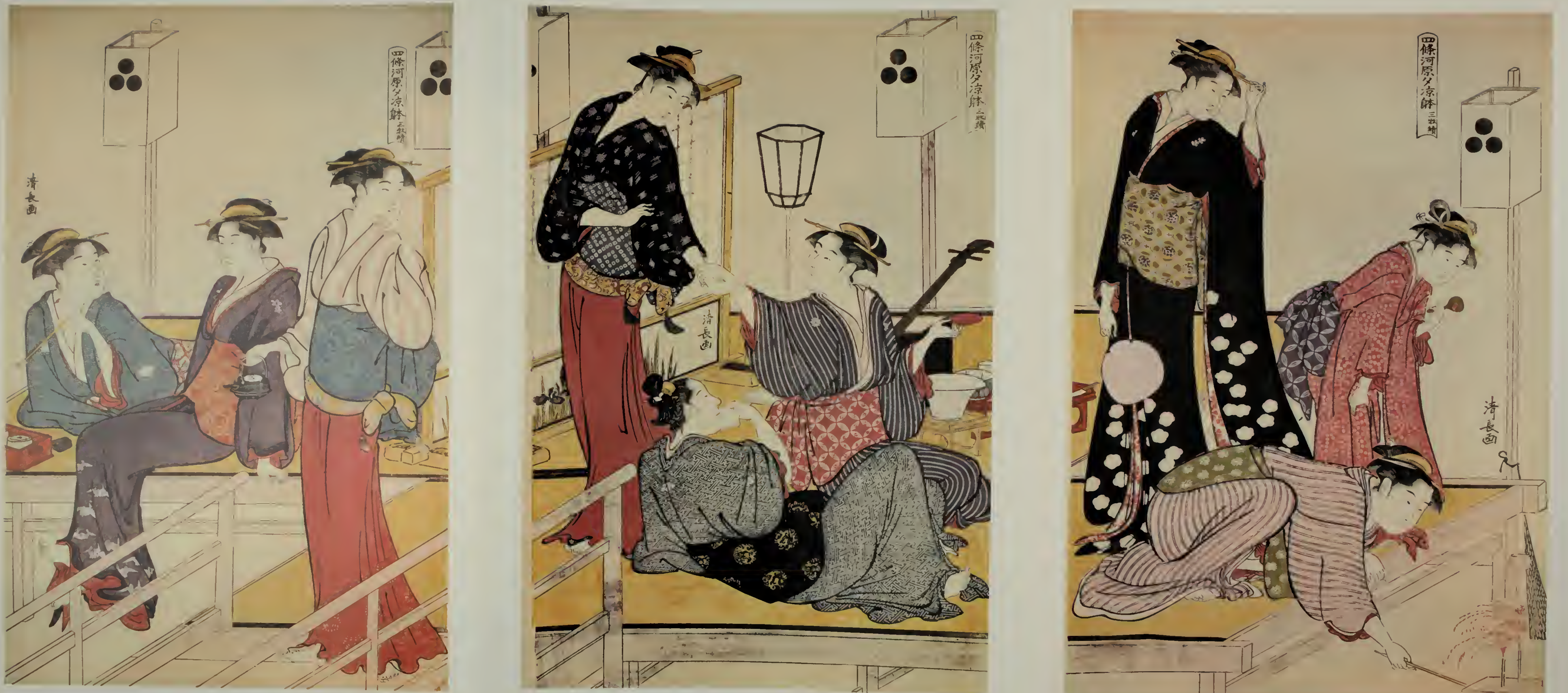
Kiyonaga, who dominated the Ukiyo-e school in the 1780s as Harunobu had dominated it in the 1760s, was a pupil of Kiyomitsu, having been adopted into the Torii family as a young man. His own name was Seki Ichibei, and he is believed to have been the son of a bookseller. As a Torii artist, his main preoccupation was at first the theatre, and his early prints show him as a not too competent or especially inspired producer of the stock Kabuki *hosoban* print. Later, maturing under the cross-influences of Koryūsai and Shigemasa, he began to draw more naturalistically and powerfully, and ultimately to compose designs of a serenity and majesty unsurpassed in Ukiyo-e. During the 1780s he created a series of prints, some in diptych form, and separate triptychs, which have always been accounted among the masterpieces of the Japanese print. In these he carried the tendency, initiated by Koryūsai and Shigemasa, to depart from the diminutive norm of Harunobu and to give figures a new amplitude and naturalness to a point sometimes just short of extravagance, giving example and licence to Utamaro and Eishi, who attenuated their mannequins to a degree even beyond that point.

Kiyonaga's types of womanly and manly beauty and the setting of his parties of good-tempered pleasure-seekers in the popular rendezvous of Edo were obviously enormously to the liking of the print-buying public of Edo, so much so that contemporary artists, with very few exceptions, were almost obliged to follow his models, Shunchō, Shunman, Eishi and even Utamaro in his early years designing in a manner that showed obvious deference to that of the popular idol.

125 GIRLS BY AN IRIS POND

Ōban colour-print; 15¼ × 10¼ in.; *c.* 1784

The right-hand sheet of a diptych. A young woman in a transparent black *furisode* over a white-patterned red under-*kimono* is picking an iris from a clump growing close to the shore of a pond. Another woman stands behind her, fan in hand, in a transparent purple *kimono* and brocaded green, yellow and white *obi*. On the other side of the pond is a fence with *lespedeza* growing over it. (The left-hand of the diptych shows three other girls, one seated, two standing.) Perfect preservation.


四條河原夕涼躰 三枚續
清長画
四條河原夕涼躰 三枚續
清長画
四條河原夕涼躰 三枚續
清長画

CAT. NO. 126

SIGNED: Kiyonaga ga.
PRINT PUBLISHED: Jacquin Catalogue; 1921, no. 62, frontispiece.
EXHIBITED: M.I.A., 1961, no. 84.
SUBJECT ILLUSTRATED: Hirano, no. 705, pl. LXVII; Grabhorn. *Figure Prints of Old Japan*, 1959, no. 32.
FORMER COLLECTION: Jacquin.
ACC. 207.

This is the first edition of the print. A short time later the print was reissued from different blocks (only the right-hand sheet, so far, is known), the main variations being that the standing woman is adjusting her hat, the *obi* patterns are different, and there is a crooked pine on the opposite bank. This later version is illustrated in Fenollosa, *An Outline History of Ukiyo-e*, 1901.

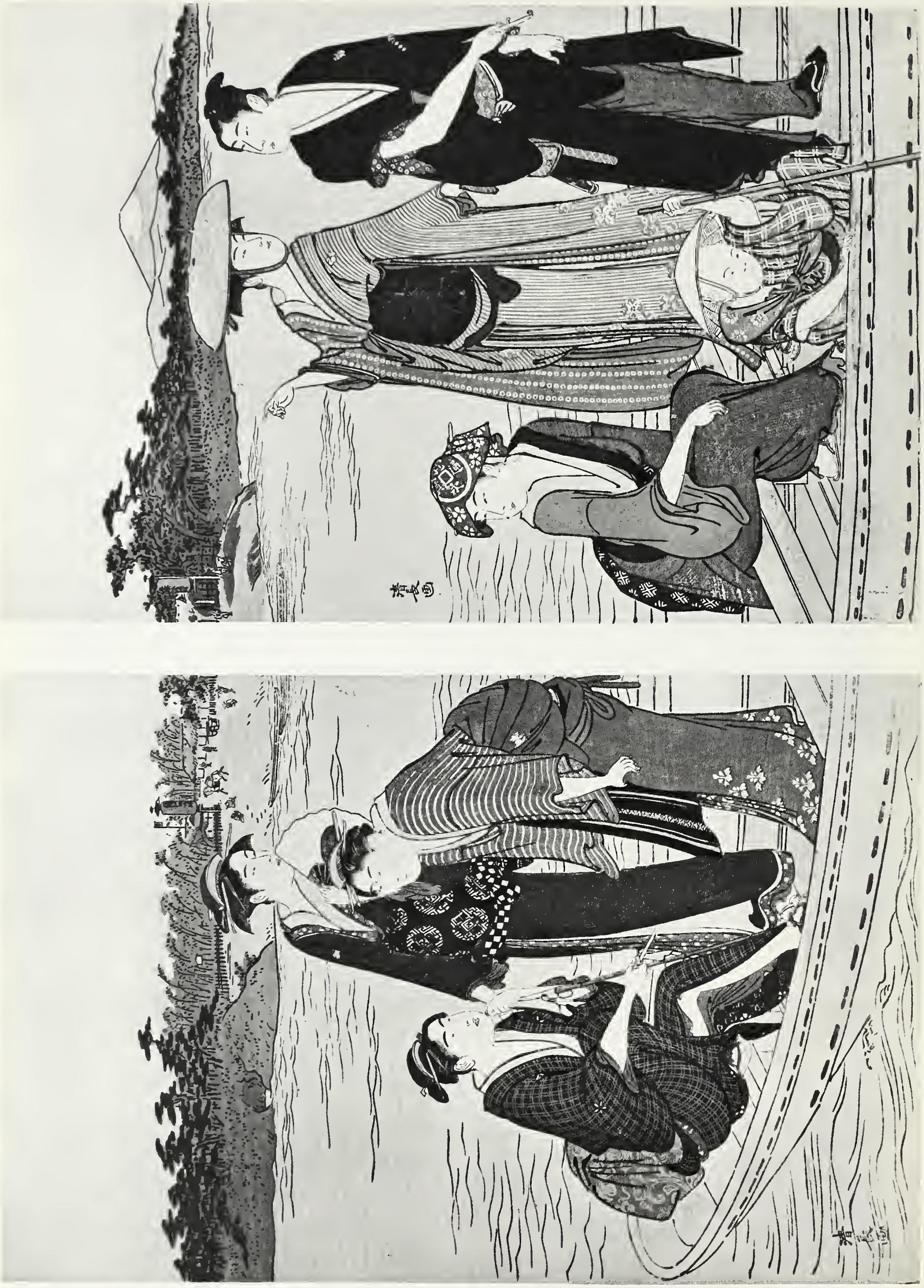
126 COOLING OFF IN THE EVENING AT SHIJŌ-GAWARA

Ōban triptych colour-print; each sheet 15⅜×10½ in.; *c.* 1784

A party of women cooling off on a summer evening on platforms built over the Kamo River at Shijō-gawara. A meal seems to have been finished and the *sake* is circulating, a tall girl carrying the kettle to two reclining left. Another, seated centre with a *samisen* near at hand, is holding the wrist of a maid and trying to persuade her to partake of the *sake*, whilst at right a younger girl is pushing off a board bearing lighted 'sparklers', watched by two others standing at her side; title on each sheet, *Shijō-gawara Yū Suzumi no Tei* ('Cooling off in the Evening at Shijō-gawara'), the left-hand sheet having the additional words *San-mai-zoku* ('Continuous Three Sheets').

SIGNED: Kiyonaga ga.
PRINT PUBLISHED: *Ukiyo-e Fūzoku-ga Meisaku-ten* (The 'Olympic' Exhibition at Shiroki-ya, October 1964) Catalogue, no. 157.
EXHIBITED: M.I.A., 1961, no. 82; Shiroki-ya, 1964, the 'Olympic' Exhibition.
ACC. 117.

Even in a collection such as this, abounding in prints in a remarkable state of preservation, this triptych and the other by Kiyonaga of the 'Sudden Shower at Mimeguri River', described later, are quite outstanding. They seem to have been kept intact since the day of publication.



CAT. NO. 127

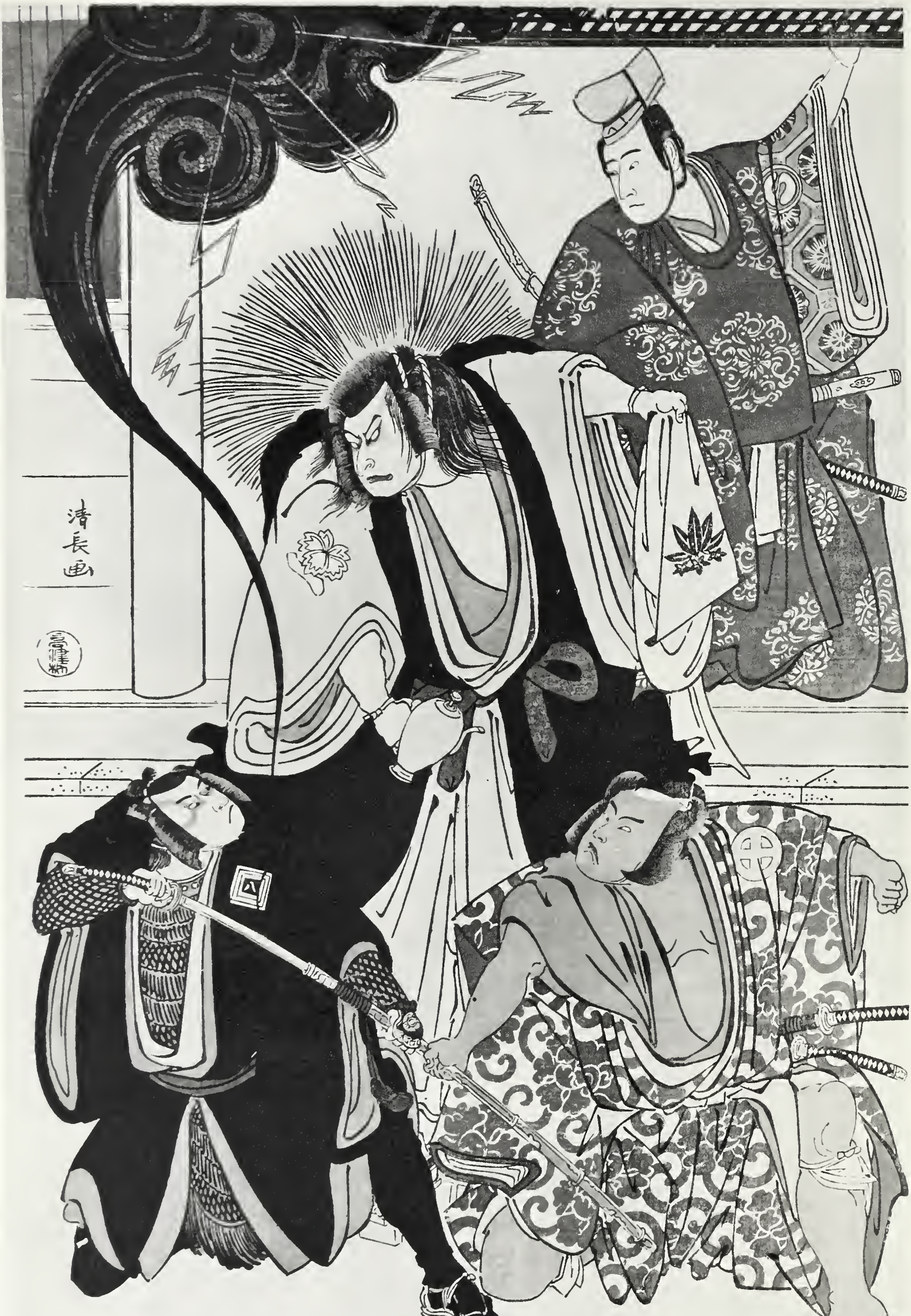
127 FERRY-BOAT ON THE ROKUGŌ RIVER

Two *ōban* sheets of a triptych, colour-print; each sheet $15\frac{1}{4}\times 10\frac{1}{4}$ in.; *c.* 1784

Two groups of people in a ferry-boat. In the right sheet a young woman pointing out to the youth standing beside her the landing-stage on the further bank, another girl seated and a child dabbling a bamboo stick in the stream. In the left sheet a married woman stooping to talk to a young woman seated in the stern, a companion standing holding a fan. Beyond the landing-stage on the far bank can be seen the lanterns dedicated to Kōbō-daishi and Fuji on the horizon over the wooded shore. There is a multiplicity of colours, which have been retained in perfect pristine condition.

SIGNED: Kiyonaga ga. Each sheet bears the seal Keiundō.
EXHIBITED: M.I.A., 1961, no. 81.
FORMER COLLECTION: Mitsui.
SUBJECT ILLUSTRATED: Hirano, no. 641, pl. LXVI; Walpole Galleries Sale Catalogue, January 1921 (Jacquin), no. 593.
ACC. 206.

According to Gookin, the cataloguer of the Jacquin collection, these sheets are the second and third of a triptych, the righthand sheet showing 'the bows of the boat and people standing on the shore'. Hirano was evidently unaware of a third sheet, and describes the print as a diptych.



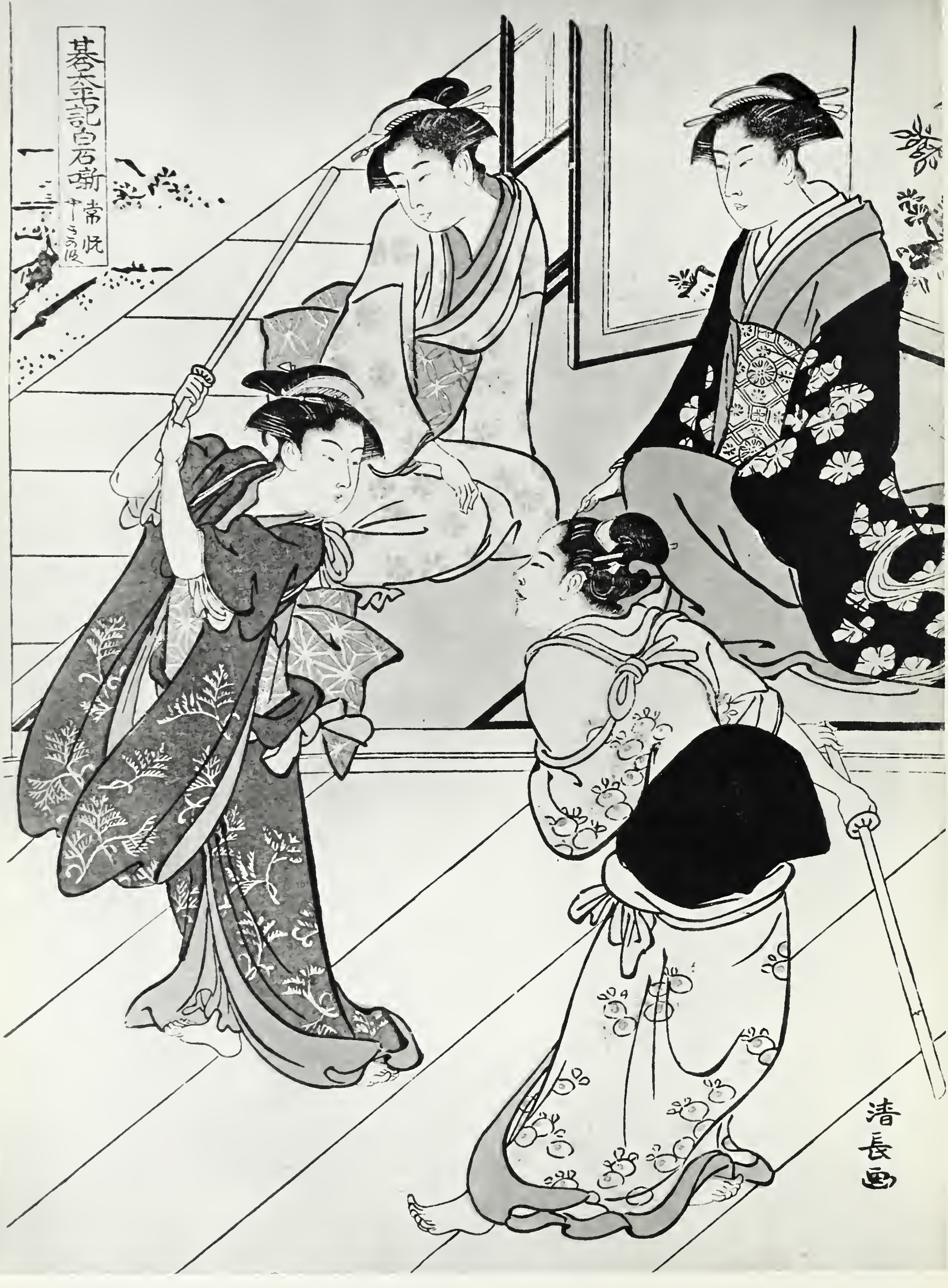
CAT. NO. 128

128 FOUR ACTORS IN A SCENE FROM A DRAMA

Ōban colour-print; 10⅛×15¾ in.; 1785

Ichikawa Yaozō III as Aku-Genda Yoshihira kneels left, in black over his red armour, drawing his sword and causing a thunder-cloud to rise from it. Ōtani Hiroji III as Miura no Arashirō, brick-red-complexioned and wearing white garments with bold green and purple patterns, is on one knee right, and seizes the scabbard of Yoshihira's sword. Nakayama Kojūrō as Osada no Tarō stands towering over both in the centre, wearing black over grey, yellow and red *kimono*, and, behind, Sawamura Sōjūro III as Taira no Shigemori, in ceremonial attire, gold-patterned green over purple *hakama* and multi-coloured *kimono*, surveys the scene. According to Gookin (in the Jacquin Catalogue), the 'print depicts the tableau at the end of the first act of the play, *Yukimotsu Take Furisode Genji*, when the four, after a fight in the dark, during which no word was spoken, drew their swords and assumed expressive attitudes as thunder rolled'. The play was performed at the Nakamura-za in the eleventh month of 1785.

SIGNED: Kiyonaga ga.
PUBLISHER: Takatsu.
PRINT PUBLISHED: Jacquin Catalogue, 1921, no. 573; M.I.A. Exhibition Catalogue, 1961, fig. 11.
EXHIBITED: M.I.A., 1961, no. 83.
SUBJECT ILLUSTRATED: Hirano, no. 767, pl. LXXXII.
ACC. 275.


碁太平記白石噺
常陸
中ーきの段
清長画

CAT. NO. 129

129

SCENE AT JŌETSU'S MANSION

Chūban. colour-print; 10¾×7¾ in.; *c.* 1785

On the veranda of Uji Jōetsu's mansion, Shinobu and Miyagino are fencing with wooden swords, watched by the wife of Jōetsu and her maid, who are seated before a screen. The main colours are the purple of the left-hand figure and a red which appears in the *kimono* of Jōetsu's wife and in the *obi* and under-*kimono* of the other girls. The foreground floor is pale pink, the *tatami* of the interior chrome-yellow. The print is in pristine condition,

One of a series of prints illustrating a popular puppet play, *Go Taihei Ki Shiraishi Banashi*, originally performed at Tototake Shindayū-za in 1780. The title label gives the name of this puppet play and also the sub-title, *Jōetsu Yashiki no Dan*. In another print of this series (Hirano, 803, pl. XLVIII) the date 1785 appears on the cover of an account book, and roughly dates the series.

SIGNED: Kiyonaga ga.
SUBJECT ILLUSTRATED: Hirano, no. 805, pl. XLVIII.
ACC. 182.

130 SUDDEN SHOWER AT THE MIMEGURI SHRINE

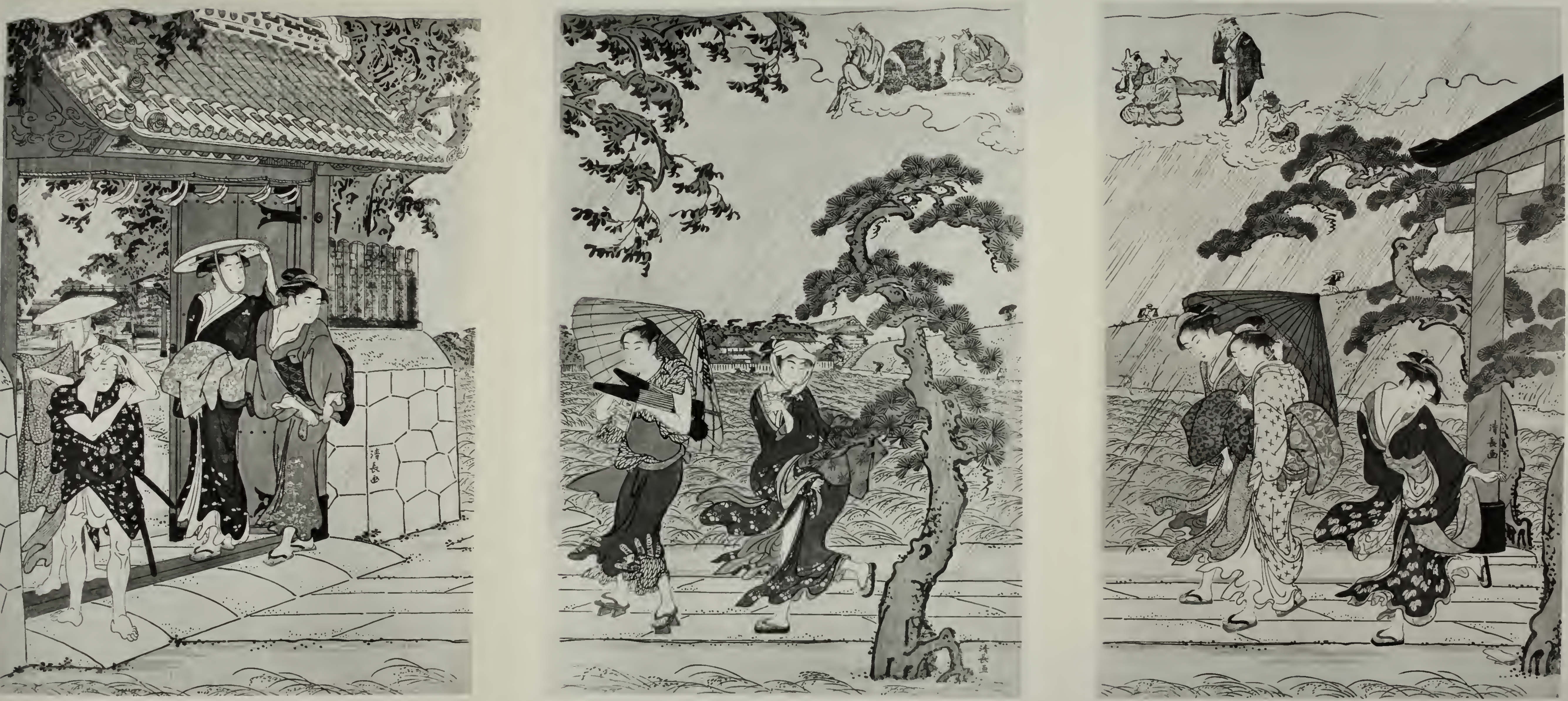
Ōban triptych colour-print. Left sheet, 15⅜×10⅛ in.; centre and right, 15⅜×10⅜ in.; *c.* 1787

In a sudden drenching shower, some have already taken shelter beneath the gateway to the Mineguri Inari Shrine. Others have dashed through the *torii* and are on their way to the shelter, one maid carrying umbrellas and clogs for the improvident ones who have ventured out without such necessities, whilst above the rain-cloud are seated a party of weather-gods in human attire, several studying a poem-card before them.

The poet Kikaku, one of the most famous of Bashō's pupils, has a strong connection with the Mimeguri shrine, and there seems little doubt that the gods are studying a well-known poem of his appealing to the God of Mimeguri 'If thou art indeed the God who watchest over farmers, send forth, I pray, thy showers', alleged to have ended a drought in June 1693.

SIGNED: Kiyonaga ga.
PRINT PUBLISHED: Gentles. *Masters of the Japanese Print*, 1964, no. 76.
EXHIBITED: M.I.A., 1961, no. 85; Asia House Gallery, 1964, no. 76.
SUBJECT REPRODUCED: Hirano, no. 849, pl. LXXXII and col. pl. VIII; Michener *Japanese Prints*, pls. 153–5.
ACC. 118.

A great favourite among Kiyonaga's prints and reproduced many times. It is noticeable that the figures at this later period in his career have lost the height and majesty they had earlier, and have returned to something nearer the actual stature of the Japanese people. This is a fine impression in a perfect state of preservation, the colours quite pristine.



CAT. NO. 130

YŪSHIDŌ SHUNCHŌ

(Active *c.* 1780–95)

There is singularly little to be found in the Ukiyo-e records concerning Shunchō. He was clearly a pupil of Shunshō and designed actor-prints rather in his manner in the early stages of his career, but something in his make-up caused him to gravitate naturally towards Kiyonaga, and in the majority of his prints it is of his debt to Kiyonaga rather than to Shunshō that we are conscious. Though not thought of as an innovator, there is reason to believe that he may have pioneered the type of print in which he, together with Eishi and Shunman, excelled – the print for which a very restricted palette was used, subtle range of greys predominating, with touches of pale violet and green.

131 AZUMA TŌZŌ III AS THE GHOST OF SOTOKU-IN

Hoso-ban colour-print; 12×6 in.; 1782

The actor Azuma Tōzō III as a woman, her long black hair spreading over her shoulders, walking with bare feet across a beach, carrying in her hand a basket of seaweed and shells. She is in a bright yellow *kimono* and has pink and grey garments beneath; her *obi* is purple on yellow. The rocks and the basket are of a similar warm brown, and the sand is yellow. The part is that of the ghost of Sotoku-in in the form of a diving girl, Yodono, and occurred in the play, *Ise Heishi Eiga no Koyomi*, performed at the Morita-za in the eleventh month of 1782.

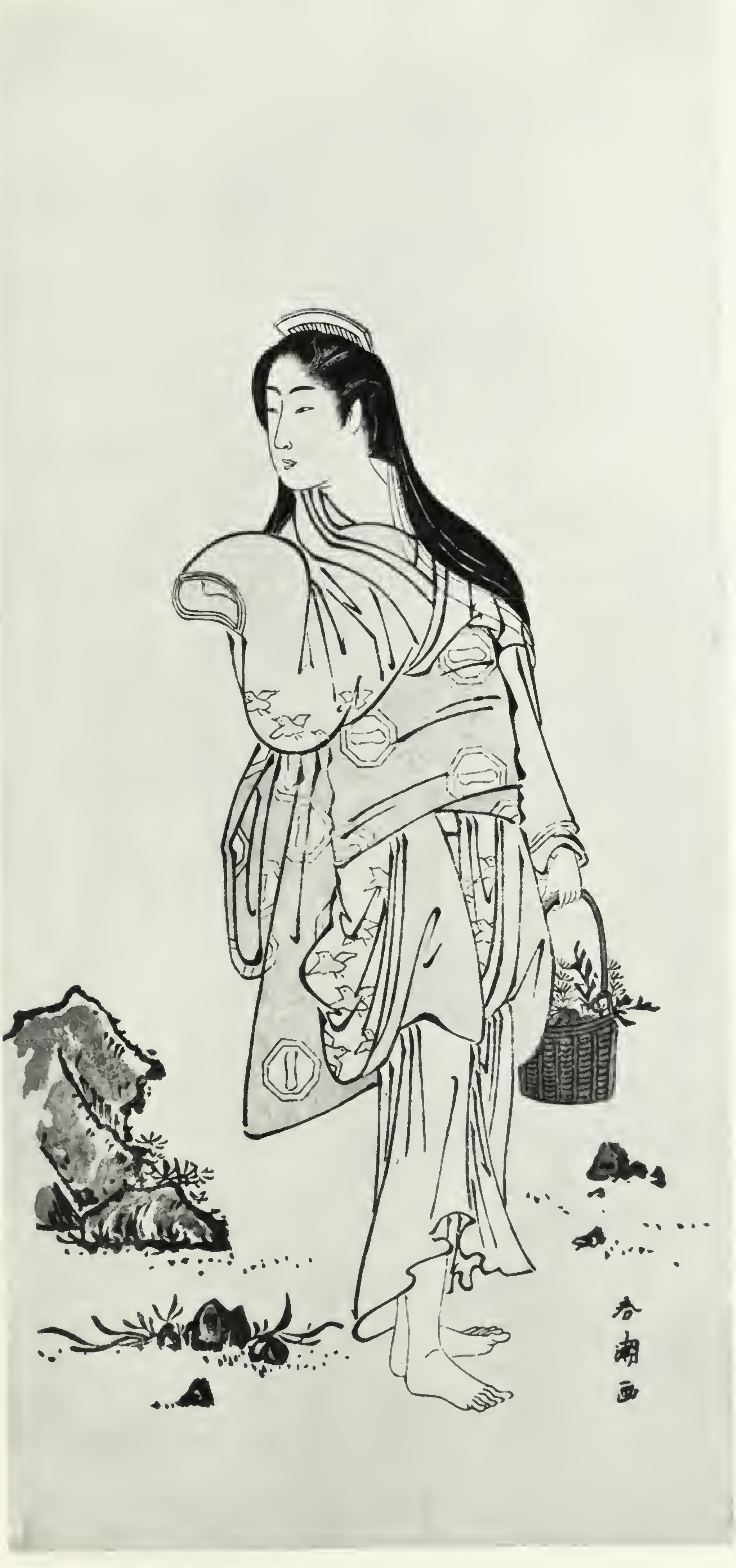
SIGNED: Shunchō ga.
PRINT REPRODUCED: Catalogue of Ukiyo-e selected from the O'Brien Sexton Collection, 1922, pl. 23; Binyon and Sexton; *Japanese Colour Prints*, 1923, pl. xxviii, fig. 2; Ledoux, 1948, no. 24.
EXHIBITED: M.I.A., 1961, no. 86.
ORMER COLLECTIONS: O'Brien Sexton; Ledoux.
ACC. 134.

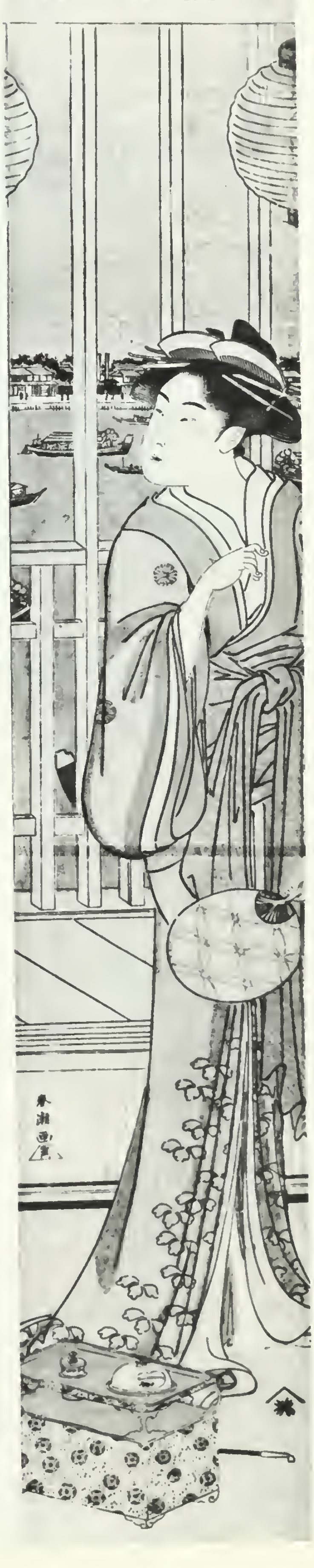
132 HANA-ŌGI

Hashira-e 27¼×5 in.; *c.* 1790

A courtesan standing, fan in hand, beside her *tobako-bon*, with a view behind her of the Sumida River, seen through the bars of the lattice. From the fan design on the lanterns and the *mon* on her sleeve, it has been assumed that she is Hana-Ōgi of Ōgi-ya, one of the most renowned courtesans of her day.

SIGNED: Shunchō. SEAL: Chūrin.
PRINT PUBLISHED: Ficke; *Chats on Japanese Prints*, 1915, pl. 32; Ficke; Second Sale Catalogue, 1925, no. 160
EXHIBITED: M.I.A., 1961, no. 87.
FORMER COLLECTION: Ficke.
ACC. 243.





CAT. NOS. 131, 132

KUBO SHUNMAN

(1757–1820)

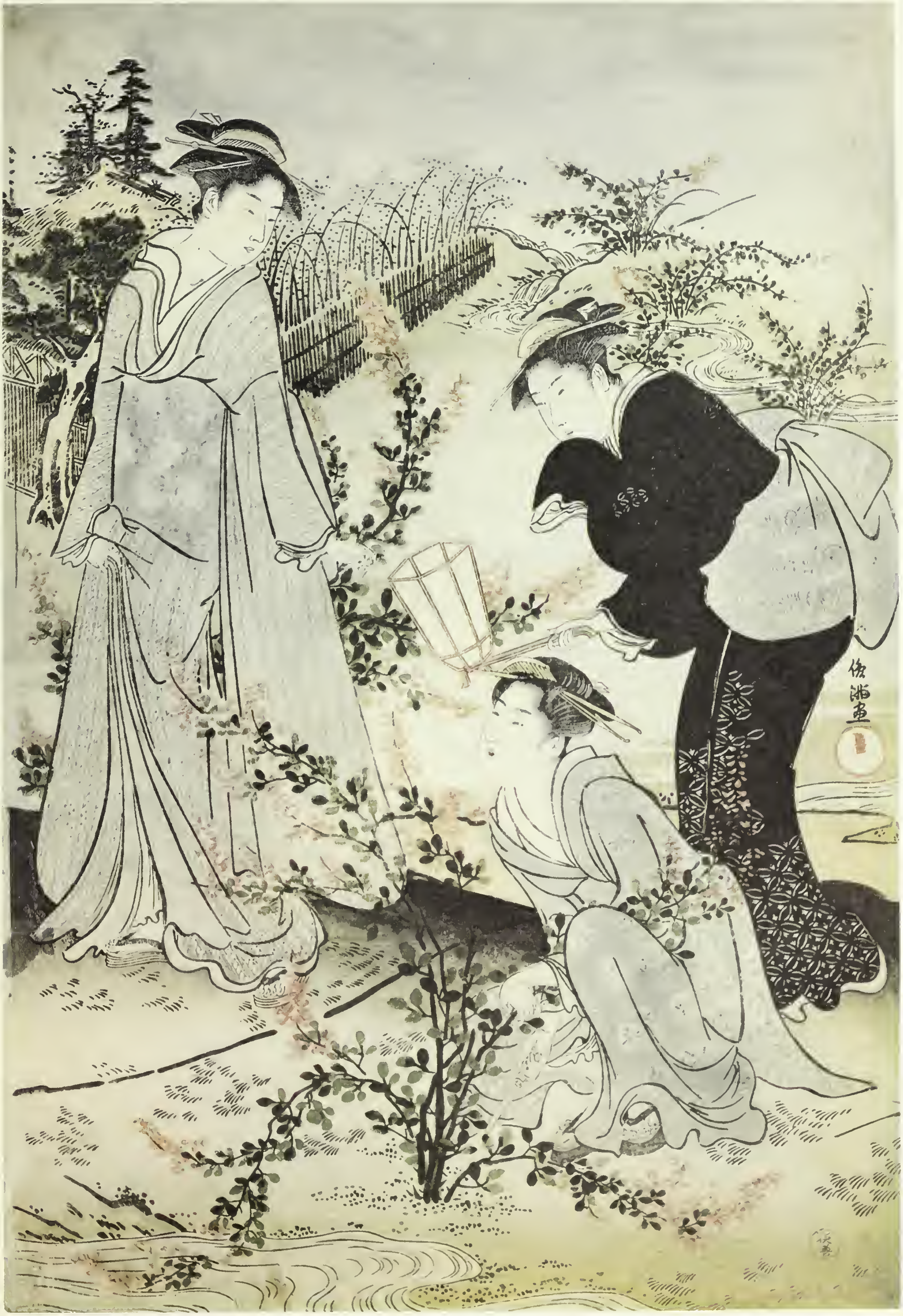
There is some special refinement in the prints and paintings of Shunman that would lead one to deduce a poetic outlook and an intellect of a rare order. Although given an orthodox Ukiyo-e training under Shigemasa (after earlier lessons with a neo-Chinese artist had failed to turn him towards classical painting), it was Kiyonaga who was his principal source of inspiration, but the prints he designed in the 1780s, however much they owe to Kiyonaga, have certain indefinable qualities in the drawing both of the figures and of their surroundings that single them out. His paintings, too, are imbued with the same rare quality which many writers have been able to describe only by the evocative Japanese word, *shibui*, suggesting exquisite sensibility, good taste and yet a slightly astringent flavour that prevents cloying.

Shunman gave up designing the *ōban bijin-ga* type of print quite early in his career, leaving a few triptychs and the famous hexatych described below, and devoting himself after about 1791–2 to *surimono*, in which field his subtle mind and inventive wit led to some of the outstanding prints of this kind, and to the designing of prints for poetry albums, in the production of which, as a leading *kyōka* poet and teacher, he had a great deal to do, apart from the illustrations. These anthologies, which appeared annually from 1793 to 1796, resulted in some of the loveliest albums in the whole range of Ukiyo-e book-production.

133 THE SIX CRYSTAL RIVERS

Ōban hexatych; *c.* 1787

A continuous composition involving parties of women and girls and, in two instances, of young men as well, who personify the Six Crystal (*Tama*) Rivers. These six rivers are linked with traditional associations, poems or floral and other symbols, and in this, the greatest of Shunman's prints, he has illustrated all these associated themes along the banks of a single river in a continuous landscape, although the weather changes from print to print and night falls in one place, but not in others. It is a dream or allegorical landscape. If the figures might, at first flush, be thought to resemble those of Kiyonaga, the treatment of the landscape would surely rule out any confusion with the other master's work, and so also would the very restricted palette used in the colour-printing, which is of the type described in the note on Shunchō on p. 258.



CAT. NO. 133 (*e*)

The descriptions of the separate sheets of the print which follow, beginning with the extreme left-hand sheet, give the names of the rivers and their poetic and floral associations.

(*a*) KŌYA, IN THE PROVINCE OF KII

14⅜×9⅞ in.

Three young women on the river-bank, one stooping to adjust her sandal; beyond the rice-fields behind them is a hamlet of thatched cottages, and above the trees on the horizon are the temple buildings of Kōya-san.

The poem associated with the Kōya Tama River is by Kobō Daishi (774–834), who founded the first temple on Kōya in AD. 816. The poem is simple enough, relating how the crystal river is tempting to travellers, but also hinting at the legend that the waters of this river were thought to be poisonous.

SIGNED: Shunman ga. SEAL: Shunman.
PUBLISHER: Fushimiya Zenroku.

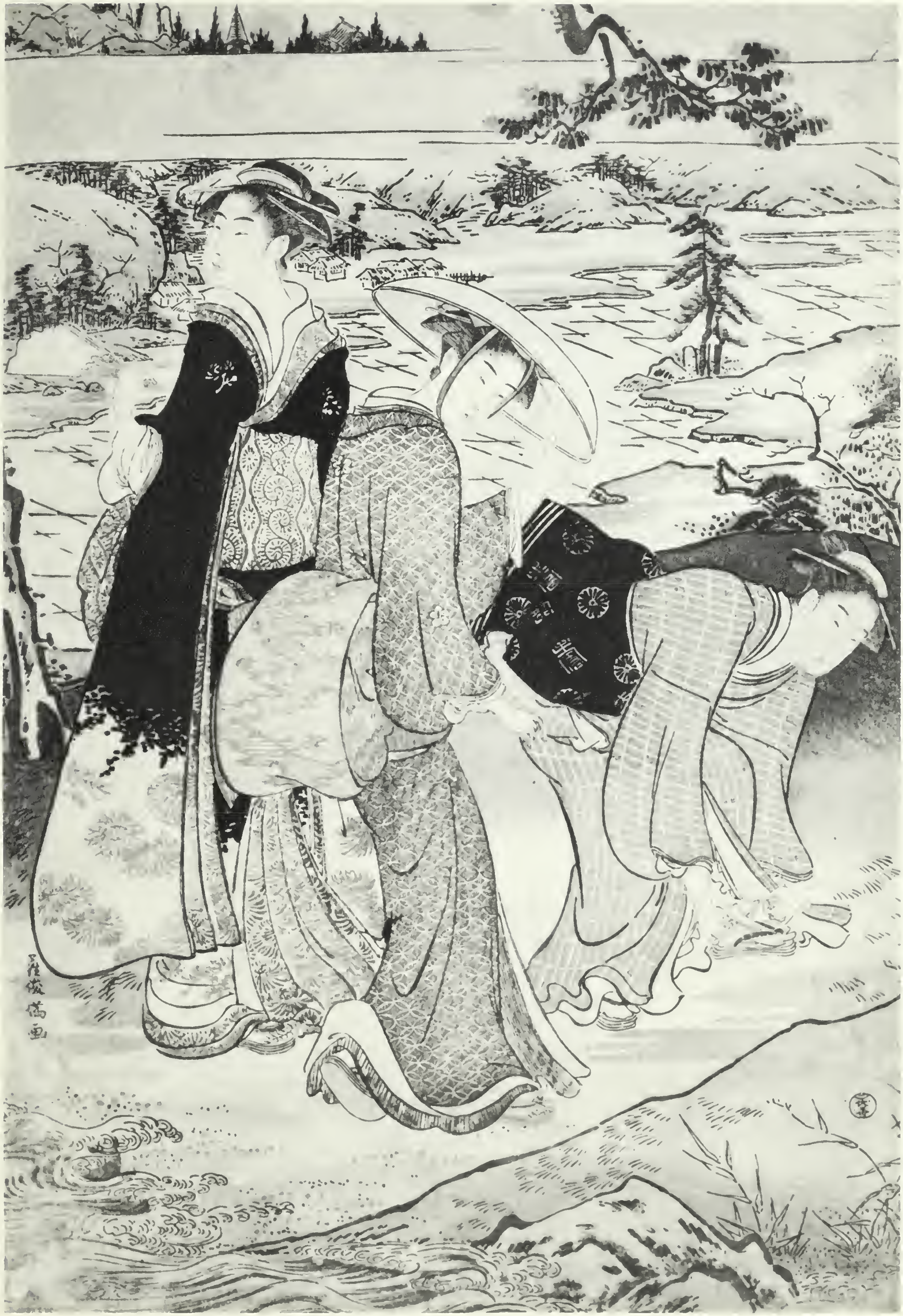
(*b*) NODA, OR CHIDORI, IN THE PROVINCE OF MUTSU

14⅜×9⅞ in.

Two country girls, barefoot and with unbound hair streaming down their shoulders, are carrying pails of sea-water towards the salt-drying enclosure which, with its thatched buildings, lies beyond them. They meet a woman coming from the opposite direction who seems to ask for a light for her pipe. Plovers are flying above, and a few are on the ground in the lower right-hand corner.

The poem associated with this river is by Nōin Hōshi (tenth century), which links the river with the crying of the plovers: 'As evening falls and the salt-wind blows, the *chidori* of the Noda Jewel River at Michinoku cry.' It is typical of Shunman that he has worked into this already poetic theme the hint of another, the Salt Maidens of the *Ise Monagatari*, to whom his peasant girls here clearly allude.

SIGNED: Shunman. SEAL: Shunman.
PUBLISHER: Fushimiya Zenroku.



CAT. NO. 133 (*a*)

(*c*) MISHIMA, OR TŌI, PROVINCE OF SETTSU

14⅜×9⅞ in.

Two girls kneeling at a fulling-frame, one of them wielding the *kinuta* with which the cloth was beaten, two other women standing beside them, their clothes gently billowing in the wind that slants the rain across the gnarled pine tree; the river bends behind them running below yellow sandbanks.

Mishima is the name of a village, whilst Tōi, the alternative name for the river, is the beating or fulling of cloth, which process, always suggestive of autumnal melancholy, symbolizes this river. The poem of Toshiyori (twelfth century) which is associated with this river implies that 'the sound of the beating of cloth deepens the melancholy which the sighing of the pines in autumn brings'.

As Ledoux points out, the printing of this print is particularly exquisite, both in the greys worn by the seated girl with her back to the spectator and in the embossed white against white in the wind-swayed *kimono* of the young lady who stands above her.

SIGNED: Shunman ga. SEAL: Shunman.
PUBLISHER: Fushimiya Zenroku.

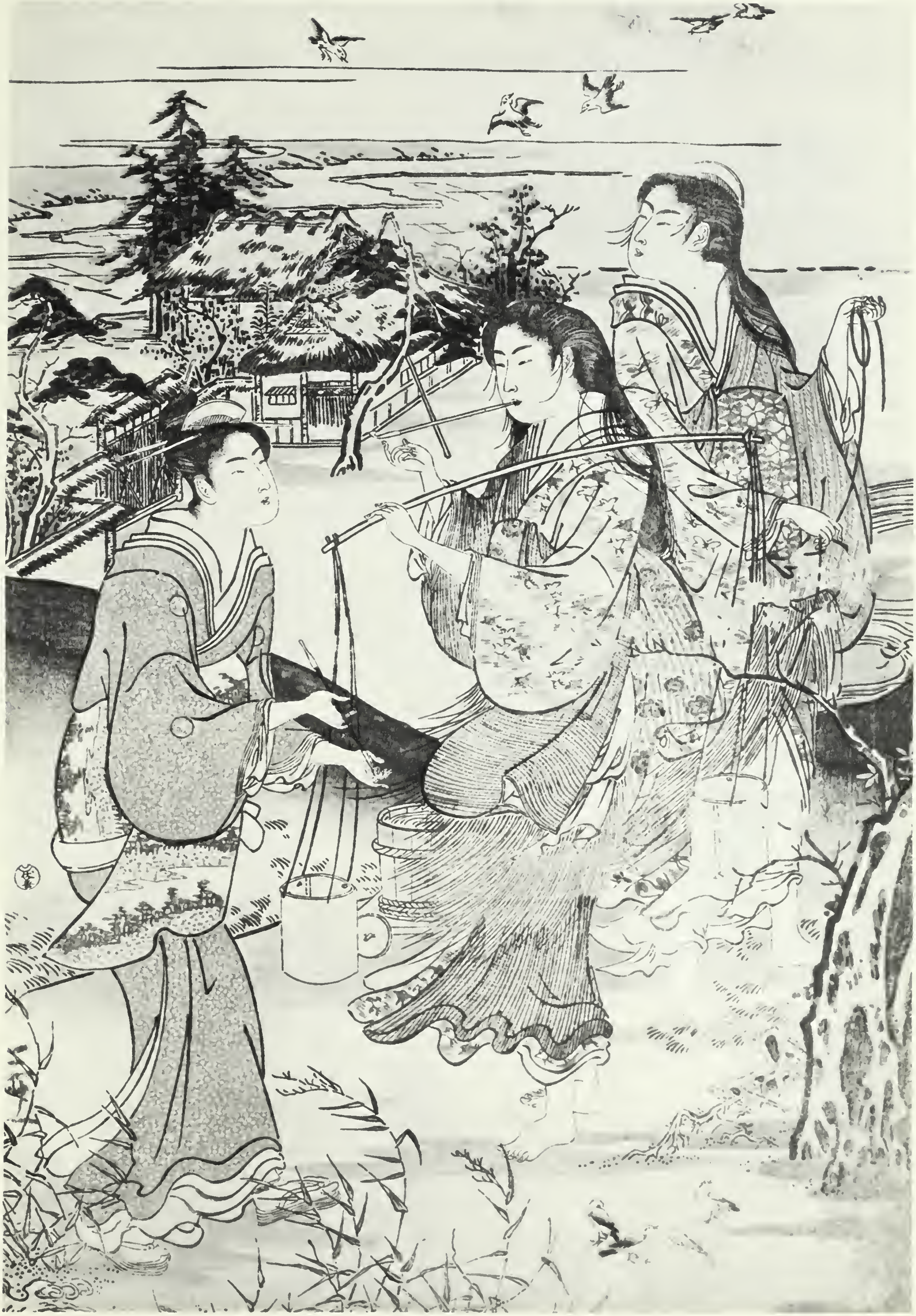
(*d*) CHŌBU, PROVINCE OF MUSASHI

14½×9¼ in.

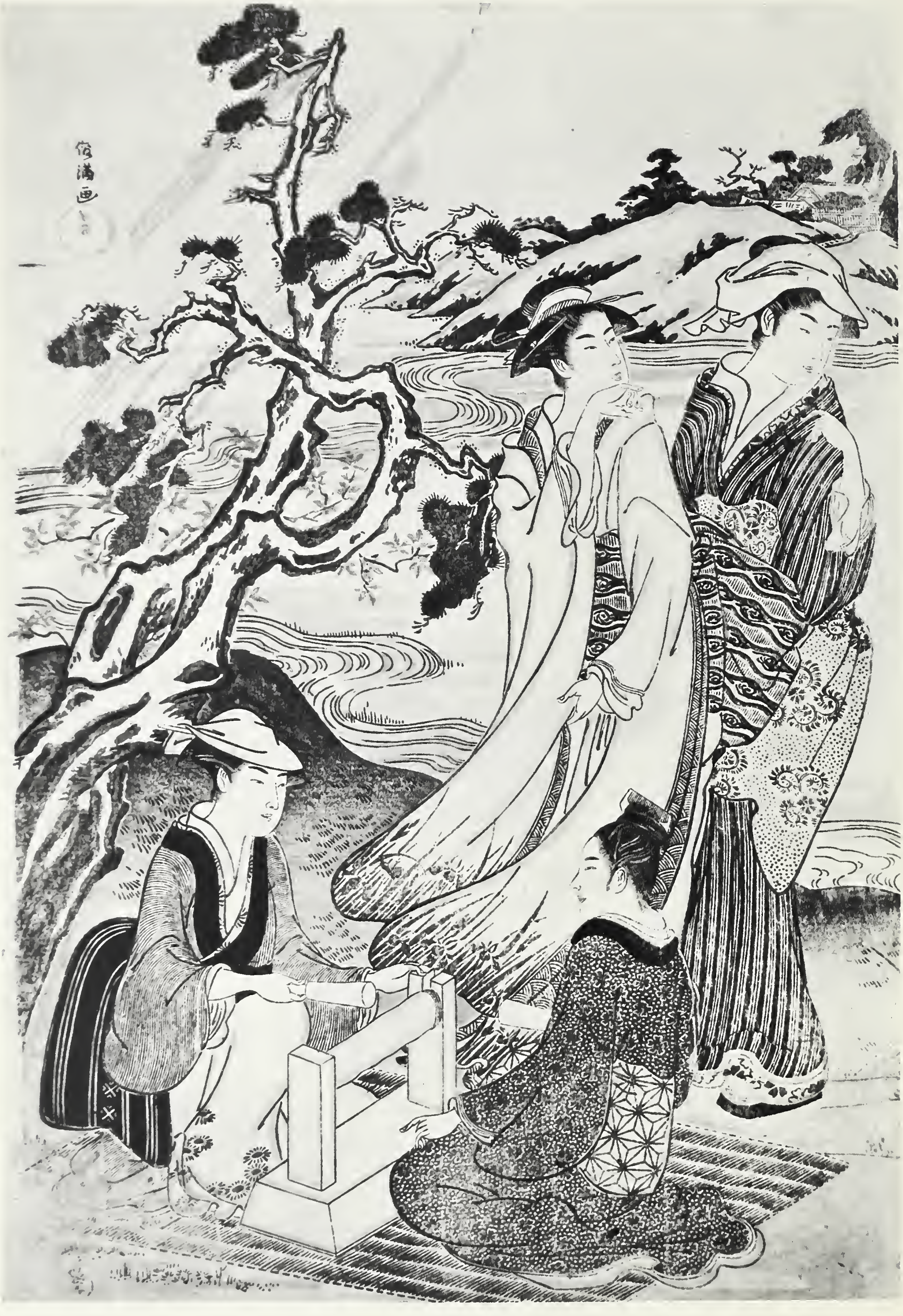
As a peasant girl rinses strips of linen in a swift stream, a young woman, her maid and a youth approach the bank. In the distance workers are pounding cloth in a tub and stretching lengths out to dry.

The poem by Teika (see no. 24) enshrining this river is 'At Tatzukuri [i.e. Chōbu] the morning dew lays like strings of jewels on the cloth spread out for bleaching'.

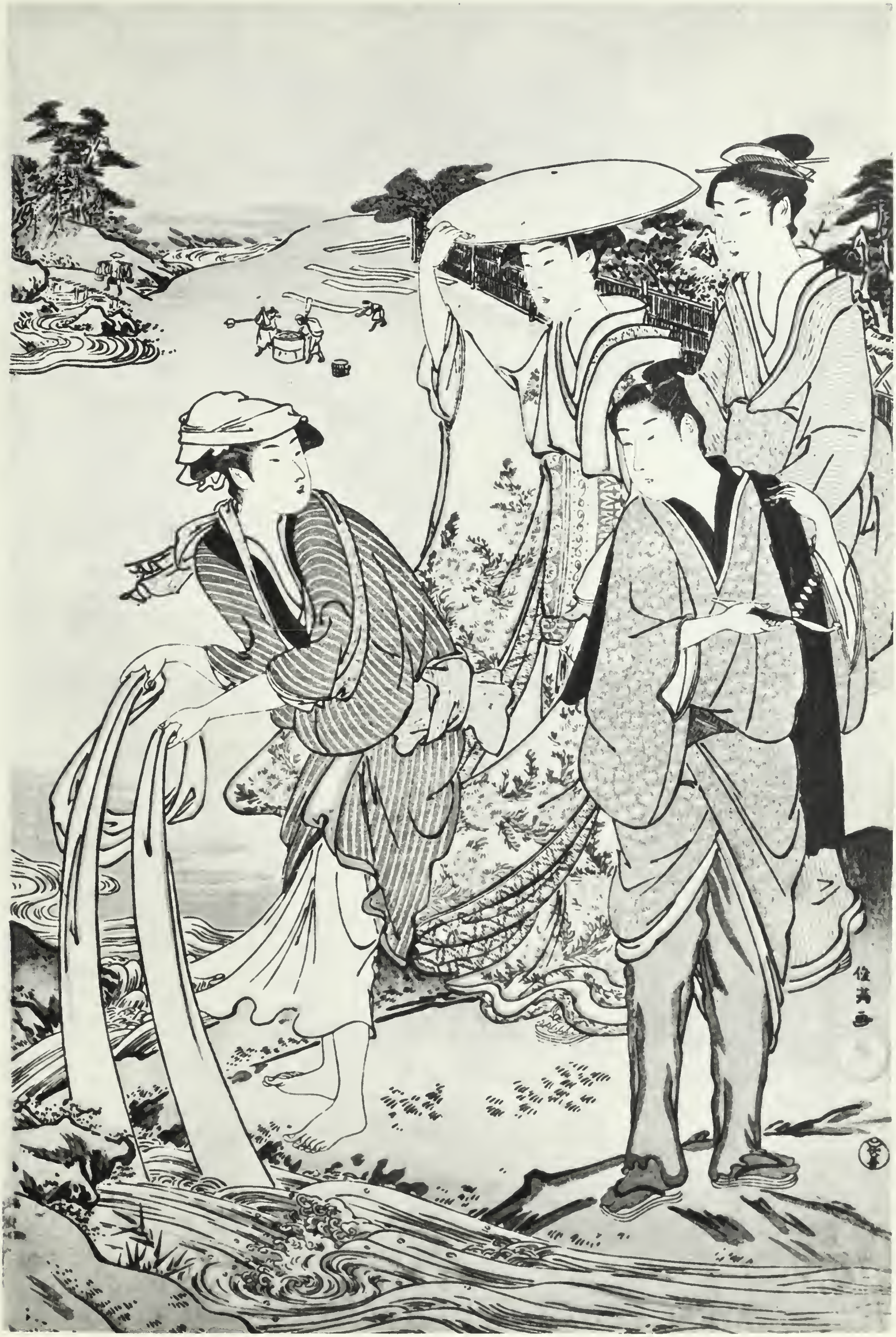
SIGNED: Shunman ga. SEAL: Shunman.
PUBLISHER: Fushimiya Zenroku.



CAT. NO. 133 (*b*)



CAT. NO. 133 (*c*)



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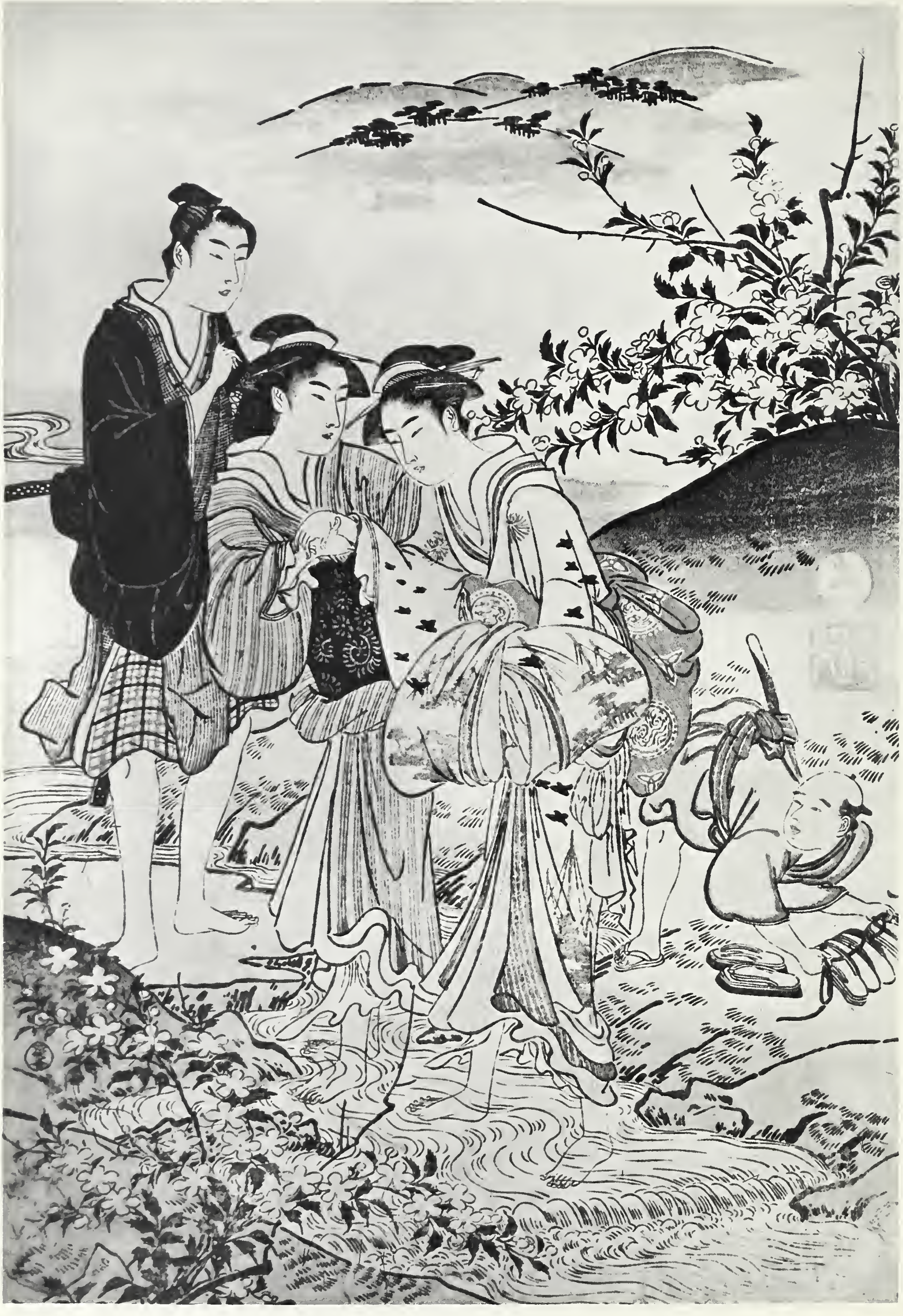


CAT. NO. 133 (*f*)

(*e*) NOJI, OR HAGI, PROVINCE OF ŌMI

14½×9¼ in.

Two women in pearl grey and white, one kneeling to cut a spray of *hagi* (bush-clover) with a knife, and a third woman in black holding a lantern, are beside the stream, with a fenced garden beyond. Noji is the name, meaning 'field-path', associated with this crystal river, *hagi* the flower linked with it, and a poem by Toshiyori (twelfth century) brings the two together: 'Again tomorrow we will come to the Crystal River by the field-path where *hagi* abounds, and, fording the stream, will cause ripples that cradle the moon.'

SIGNED: Shunman ga. SEAL: Shunman.
PUBLISHER: Fushimiya Zenroku.

(*f*) IDE, PROVINCE OF YAMASHIRO

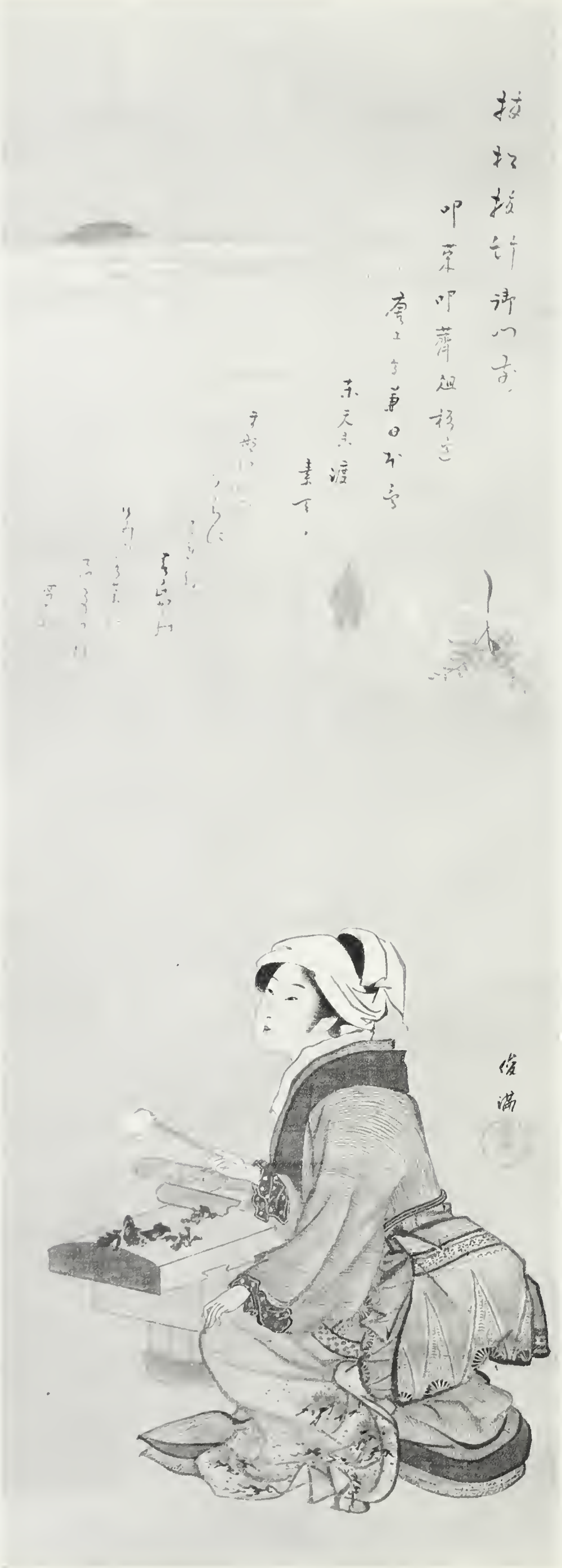
14½×9⅞ in.

A young woman, assisted by her maid, fording a stream, accompanied by a young man who has tucked up the skirts of his *kimono* above his knees. All are barefoot, and a young boy is gathering up their sandals, left on the bank. On both sides of the narrow runlet are bushes of *yamabuki*, the yellow rose (*Kerria Japonica*), associated with this river as *hagi* is with the Noji Tamagawa. The poem relating to Ide is by Shunzei: 'I shall water my horse again where the dew of the *yamabuki* mingles with the Crystal River of Ide.'

UNSIGNED. SEAL: Shunman; and another below, read either Kisai or Chōgai (not, so far as is known, a seal of Shunman's, and the subject of some speculation).
PUBLISHER: Fushimi Zenroku.
PRINT PUBLISHED: Ledoux, 1948, nos. 26A–F; Print E, Garland Catalogue, April 1945, New York, no. 101.
EXHIBITED: M.I.A., 1961, no. 110.
FORMER COLLECTIONS: Garland; Ledoux.
SUBJECT PUBLISHED COMPLETE: Straus-Negbaur Sale Catalogue, 1928, no. 252, pl. XXVII. Separate sheets of both Fuchisen and Tsutaya issues are reproduced in innumerable publications.
ACC. 235 A–F.

This is an extremely rare print in its complete six-sheet form in the first Fuchisen issue. It was reissued at a later date, possibly about 1790, by Tsutaya, in far stronger and less harmonious colours.

Ledoux was only able to find records of two complete sets, one in the Goncourt Sale Catalogue of 1897, where the publisher is not mentioned, and the other in the Straus-Negbaur Sale Catalogue, 1928, which (despite Ledoux's note) seems to have the Fuchisen mark on four of the six, and the remaining two may have had the mark, but have been trimmed in the vital places. The British Museum has a set of six, brought together from different sources, but all of the first issue, and there may be further sets in other national collections, but none have been recorded.



CAT. NO. 134

134

PREPARING FOR THE *NANAKUSA*

Kakemono. Ink, colour and *gofun* on silk; 33¾×12 in.; *c.* 1796

A young woman wearing a grey *kimono* revealing at the wrists the red of an under-*kimono* and at the neck the pale-blue, white-spotted collar of another, her hair tied in a white handkerchief, is kneeling at a board chopping herbs for the *Nanakusa* festival, using for implement a scallop-shell tied to a stick. Above her is a rope to which are attached *gohei* and ferns, and beyond, the sun is seen rising through barred clouds.

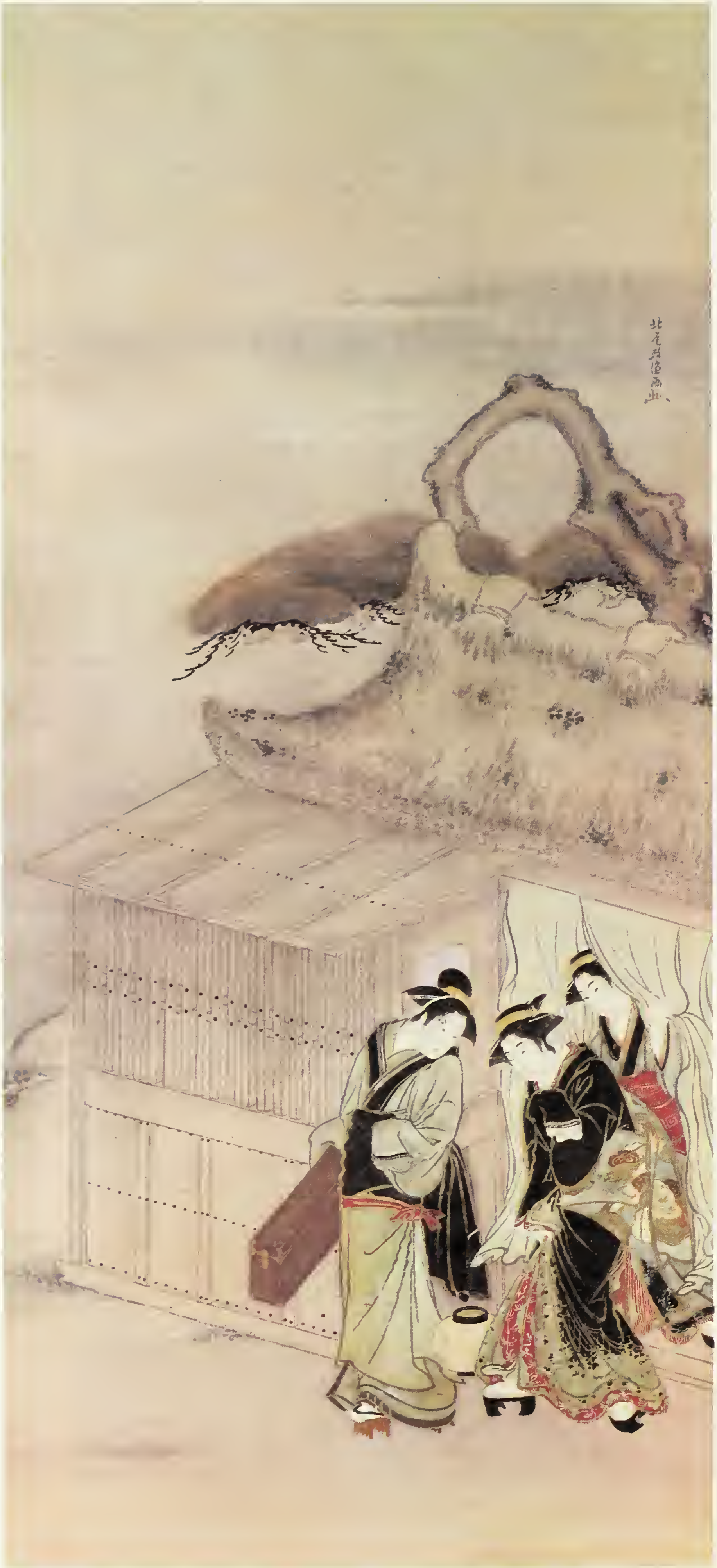
The first inscription above the painting has the ring of a traditional folk-song or something of that kind: 'Taking down the pine and bamboo from the front gate, then chopping the spring herbs on the cutting-board in time with the singing of '*Suttenten*', before the birds of China and Japan migrate.'

The second is a *kyōka* in the handwriting of the well-known comic poet Shokusanjin: 'The green paper pasted on the edge of the chopping-board does not begin to compare with the fresh green grasses of the *Nanakusa*'. This is a literal, straightforward translation: many of the words have double meanings which give oblique figurative overtones to the verse.

SIGNED: Shunman. SEAL: Shunman.
ACC. 225.

The painting and the inscriptions relate to the custom of *Nanakusa-gayu*, the chopped spring herbs which are mixed with rice gruel and eaten on the seventh day of the New Year. The usual ingredients (though there are variants) are shepherd's purse, chickweed, parsley (*seri*) cotton-weed (*gogyo* or *hahakogusa*), radish (*suzushiro*), *hotoke-no-za* ('Buddha's Seat' *Zamium amylexicula*) and *aona* (*Brassica chinensis*). Tradition holds that the bird called *Hakuga*, which lived on Mt. Sumeru and took 8,000 years to reach maturity, fed on the Seven Plants on 7 January every year, and the Japanese followed the habit of the sacred bird. Shunman has depicted the preparation of the Seven Plants at sunrise on 6 January, the eve of the festival. The first inscription deals with the custom generally, the taking down of the New Year decorations and the reference to the spring migration of birds constituting secondary seasonal ideas, and linking with the traditional song:

'The seven plants, the shepherd's purse [etc.]
Before the bird of China, or the bird of Japan,
Crosses the sea; the seven plants,
The shepherd's purse [etc.]'



CAT. NO. 135

KITAO MASANOBU

1761–1816

In 1783–4 appeared one of the most extraordinary publications of the whole Edo period: the album of seven colour-prints of exceptional size, twice that of the normal *oban*, of courtesans of the Yoshiwara with specimens of their poetry in their own handwriting.* The artist was Masanobu, who at the time was in his early twenties. He had been a pupil of Shigemasa and showed a precocity that might, had he chosen, have led *him*, rather than Kiyonaga, to take the leadership of Ukiyo-e in the 1780s. But he elected to exploit his literary rather than his artistic gifts, and, under the name Santō Kyōden, made a very considerable name for himself as a novelist and writer of light verse. His prints appeared only spasmodically, and his output of paintings too was limited. On the other hand, they have the freshness and vitality of a born artist, even of the amateur artist, freed from the somewhat dulling industry required to produce prints and paintings in large numbers, which was the obligation of many Ukiyo-e professionals.

135 *GEISHA* ON HER WAY TO A NIGHT-TIME ASSIGNATION

Kakemono. Ink and colour with *gofun* on silk; 36½×16½ in.; *c.* 1784

A night-piece, with three girls emerging from a thatched house on their way to an assignation. One, in more resplendent clothes than the others, and obviously the *geisha*, holds a folding lantern on a chain on the end of a pole, the girl at her right carries her *samisen* box, and another attendant is just making her way through the door-curtain. A twisted pine tree shows above the ridge of the thatched roof.

SIGNED: Kitao Masanobu, with *kakihan* in red.
ACC. 222.

This enchanting painting, so original in composition, is one of the few 'finished' paintings known by the artist, the majority of his surviving *nikuhitsu* being water-colour sketches of a free kind, without the use of *gofun* to give body. It comes from the early period in Masanobu's career, when he was intent on making his name as an artist.

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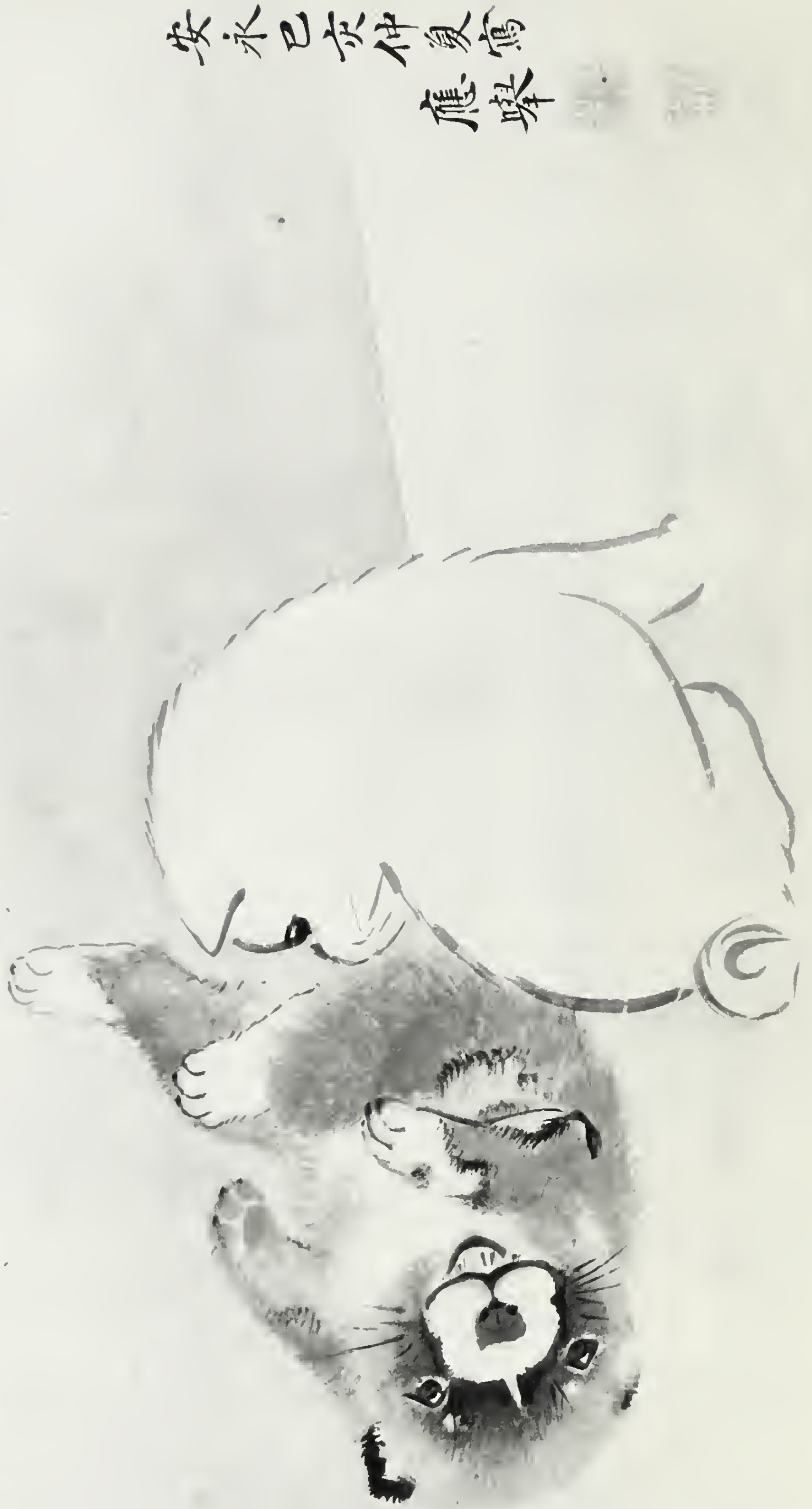
* *Yoshiwara Keisai Shin Bijin Awase Jihitsu Kagami*, n.d. but Preface dated 1783



CAT. NO. 136

MARUYAMA ŌKYO

(1733–95)

In the eighteenth century, side by side with the constantly developing Ukiyo-e style, other forms of Japanese painting were evolving, departures from the more or less static academic Kanō and ossified Tosa forms and the response to the promptings and demands of a growing literate and culturally aware public. The *Nanga*, or 'Southern Chinese' school represented the latest return to a source to which the Japanese went back at intervals of centuries for fresh inspiration, each time recreating an art unmistakably Japanese from elements extracted from the painting of the mainland. In the eighteenth and nineteenth centuries the great masters of this style were Hyakusen, Taigadō, Buson, Gyokudō, Mokubei, Chikuden, Tani Bunchō, Watanabe Kazan, Chinzan, Kaioku, Chokunyū and Tessai.

Another development amounted to a 'return to Nature', and the pioneer of this movement was Maruyama Ōkyo. Coming of farming stock, his early years were spent in a variety of unsuitable occupations to which he was directed by his parents, but eventually his obvious bent for art and his precocious skill led to his apprenticeship to the Kanō painter, Ishida Yūtei. Ōkyo clearly found such training insufficient, and sought models among the Chinese artists of Yüan and Ming, and also studied Western perspective. But more significant was his direct approach to Nature, which led him to paint from sketches actually made outdoors, *sur le champ*. Yet he remained faithful to the broad brush-style in which he had been schooled and avoided anything approaching the photographic realism of Western artists. He used a variety of names, apart from Ōkyo, of which the most commonly found in paintings are Chūsen and Sensai.

He attracted many pupils, founding what became known as the Maruyama school, and outside his own school had a strong influence on Matsumura Goshun, whose fusion of *Nanga* and naturalism ended ultimately in the style called Shijō (named after Fourth Street, Kyoto, where Goshun had his studio).

136

GAMBOLLING PUPPIES

Kakemono. Ink and faint colour on silk; 15½×20¾ in.; 1779

Two puppies gambolling on a sunlit slope.

SIGNED: Ōkyo. SEALS: Ōkyo and Chūsen.
DATED: *Anei tsuchinoto* I (Boar Year, 1779) *chūka* (height of summer) *utsusu.*
PUBLISHED: M.I.A., 1966, no. 27; Hillier, *Japanese Drawings*, 1965, pl. 22 (colour).
EXHIBITED: M.I.A., 1966, no. 27.
FORMER COLLECTION: Sanji Muko, whose eulogy of the painting is inscribed in the box-lid.
ACC. 325.

137

CAT AND GOOSE

Pair of *kakemono.* Ink with slight touches of colour on paper; each 50½×19⅞ in.; *c.* 1784

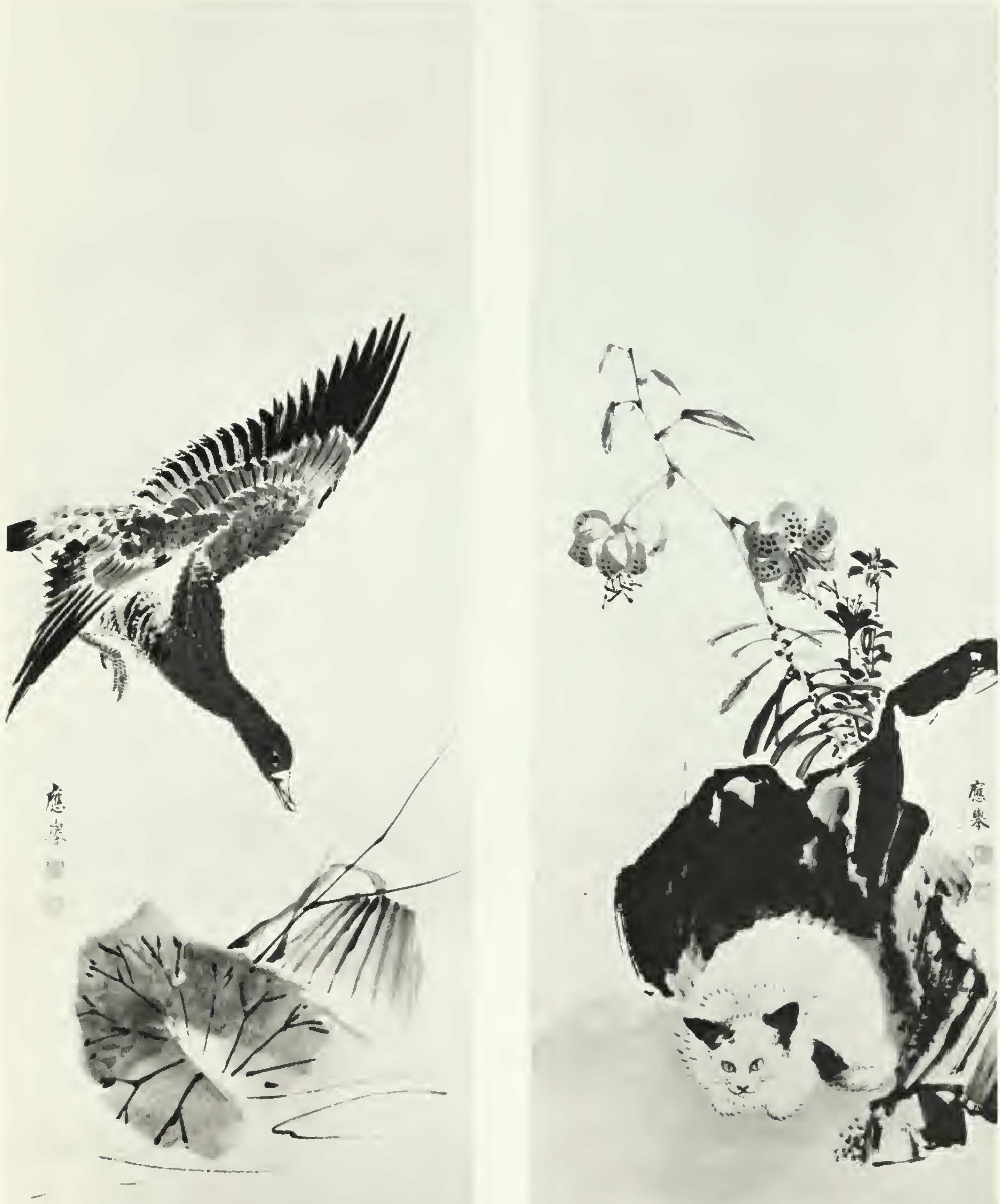
Right: A white cat with blue-green eyes, black ears and tail-tip, its body cameoed against an intensely black rock, from which tiger lilies are growing.

Left: A goose, one wing crooked ready to break the bird's fall, about to alight on water near to the giant leaves of lotuses. The only colour, the pink of the beak.

BOTH SIGNED: Ōkyo. SEALS: Ōkyo and Chūsen.
ACC. 286–7.

In this painting there is a combination of the close observation of Nature and also dashing brushwork; the distinguishing features of what we call Shijō painting are already present.

The authentification of these paintings, written on the box-lid, is by Sekiran Ōson.



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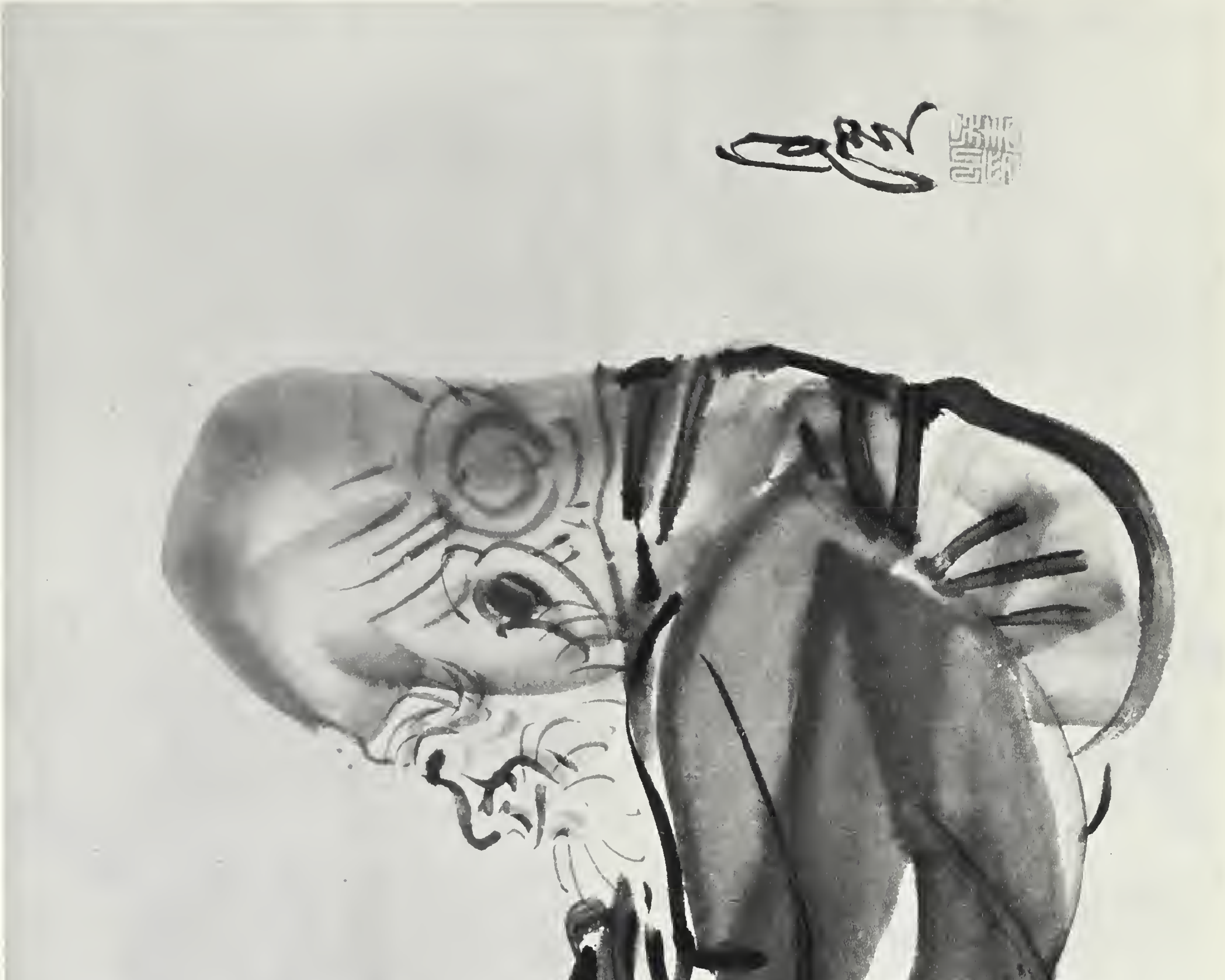


CAT. NO. 138

MATSUMURA GOSHUN

(1752–1811)

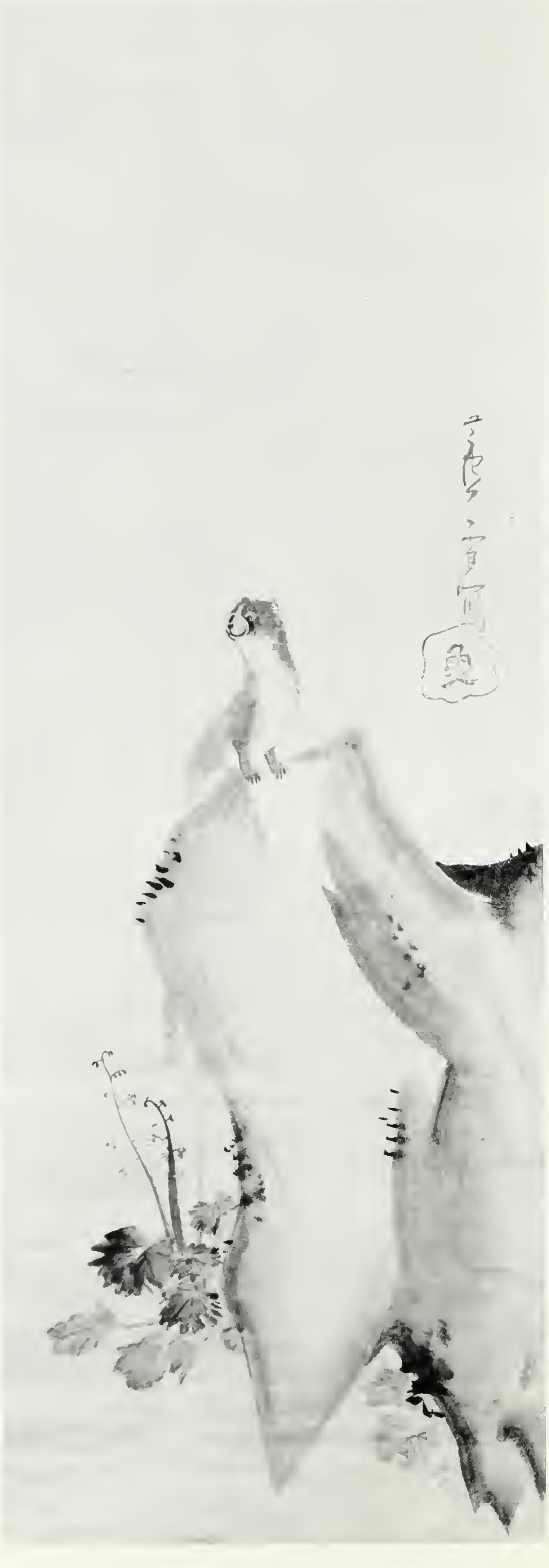
Like many Japanese painters, Goshun used a variety of names, the changes often reflecting altered circumstances or new departures. About 1782, after what may have been a misspent youth to judge by the records, he became a monk and took the name of Goshun; he also frequently used the literary pen-name Gekkei as a signature on paintings. He studied painting under a minor master, Suigetsu, but the man from whom he learned most was Buson, with whom he studied *haikai* writing and *Nanga* painting, in both of which spheres Buson was outstanding. Later Goshun associated with Ōkyo, the innovating naturalistic painter, and the fusion in Goshun of these two streams, the *Nanga* and the Naturalistic, gave rise to the style of painting with which Goshun's name is associated as founder Shijō. After the disastrous fire of 1788 in Kyoto, Goshun opened a studio in Shijō-dori there, and it was from the name of this street that the new school took its name. In the latter part of his career, Goshun flourished both as a painter and as a master of a new line of artists, including his younger brother, Keibun, and Toyohiko, Suiseki, Kōin and many others who became prominent in the first half of the nineteenth century.

138 FUKUROKUJŪ

Kakemono. Ink on paper; 12¼×15¾ in.; *c.* 1800

Standing figure of the God of Longevity, Fukurokujū, short and squat in stature and with snub features, hit off with a line that has remarkable verve.

SIGNED: Gekkei. SEAL: Goshun.
PUBLISHED: Hillier, *Japanese Drawings*, 1966, no. 31.
FORMER COLLECTION: J. Hillier.
ACC. 397.



CAT. NO. 139

NAGASAWA ROSETSU

(1745–99)

Rosetsu was unquestionably the most original of Ōkyo's many pupils, with a wild untameable streak that led not only to a break from Ōkyo, but also to the magnificent freedom of his best painting, which is at times more powerful than that of his master. His most frequently encountered names are Nagasawa Rosetsu, Gyo and Hyōkei. He was retainer of the Yodo Daimyō in Yamashiro Province and travelled extensively. Despite his nonconformity, he was officially recognized, and was commissioned to assist in the decoration of the Imperial Summer Palace of Kyoto, the *fusuma* painted there being among his finest works. He was comparatively young when he died, supposedly from poisoning by rivals among the retainers of another Daimyō for whom Rosetsu was temporarily working.

Although Maruyama school by training, he was in style and outlook largely an independent, but he did have an influence upon the younger artists of the Shijō school.

139 WEASEL ON A ROCK

Kakemono. Ink and light colours on paper; 49½×17⅜ in.; *c.* 1788

A brown weasel standing on a rock, from which saxifrage plants are growing below.

SIGNED: Rosetsu. SEAL: Gyo.
PUBLISHED: M.I.A., 1966, no. 32.
EXHIBITED: Art Japonais, Ecole Shijo at the Galerie Janette Ostier, Paris, 1964; M.I.A., 1966, no. 32.
ACC. 340.

MARUYAMA ŌJŪ

(1777–1815)

Second son of Ōkyo, Ōjū was adopted by his maternal grandfather, Kinoshita Sensai, whose family name, Kinoshita, he later used. He studied under Ōkyo, and used the names Ōjū and Suiseki. He was celebrated for his paintings of flowers, birds and animals, and was one of the best-known of the earlier Maruyama artists. He contributed to a number of the printed *ehon* and anthologies of the time, including *Tokaidō Meisho Zue* of 1797, *Bijin Awase* of 1809, and *Keijō Gaen* and *Meika Gafu*, both of 1814. He died at the relatively early age of thirty-nine.

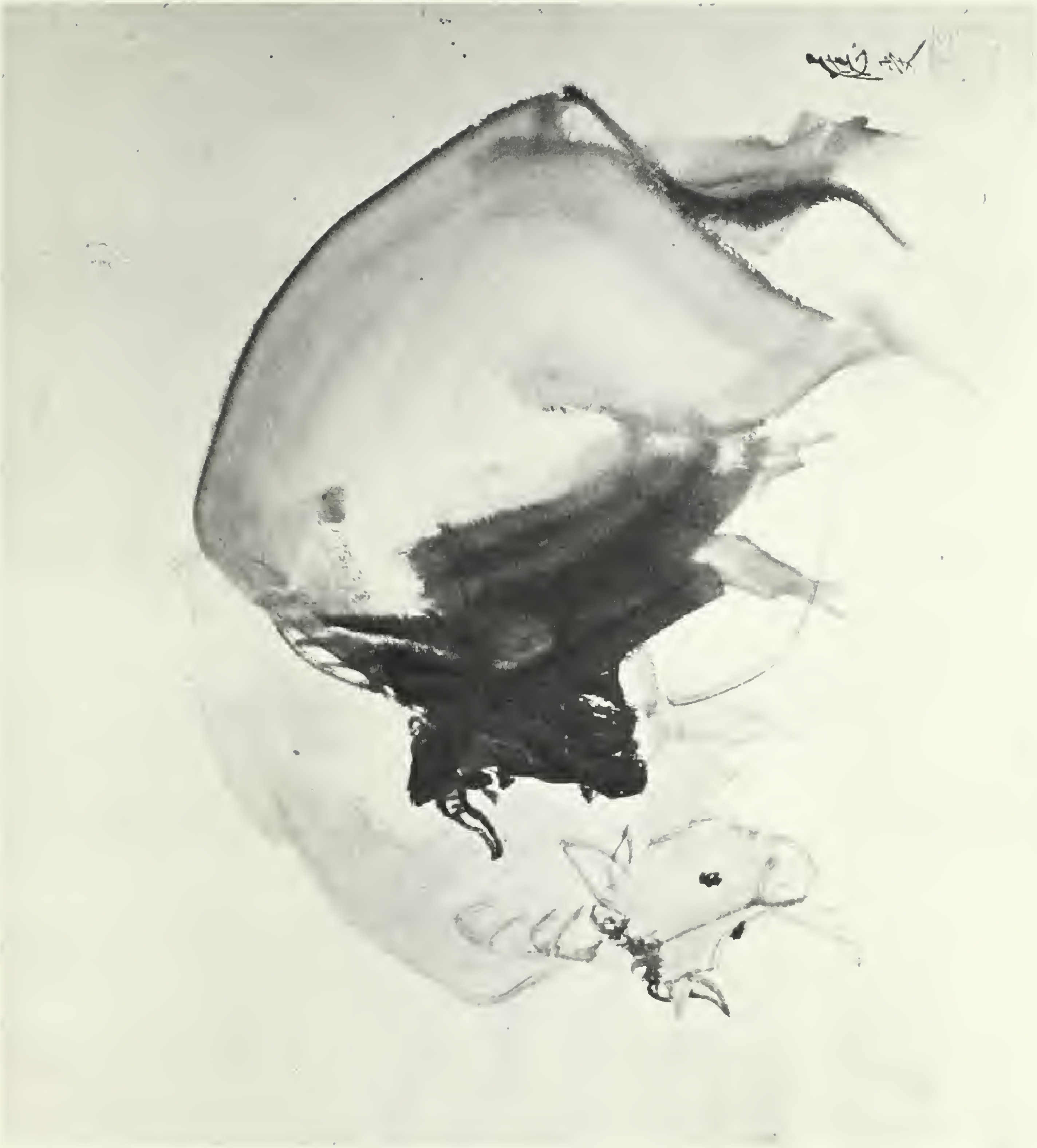
140 TWO BULLS

Drawing. Ink and slight colour on paper; 11½×12¾ in.; *c.* 1810

Two bulls, the further, of a light fawn-pink colour, with lowered head, the other with head painted in solid black, the flanks and rump denoted with bold sweeps of a moistly-charged brush.

SIGNED: Ōjū. SEAL: unread.
PUBLISHED: Hillier, *Japanese Drawings*, 1966, pl. 2.
FORMER COLLECTION: J. Hillier.
ACC. 398.

An inspired drawing, challenging comparison with the work of a western artist contemporary with Ōjū Goya.



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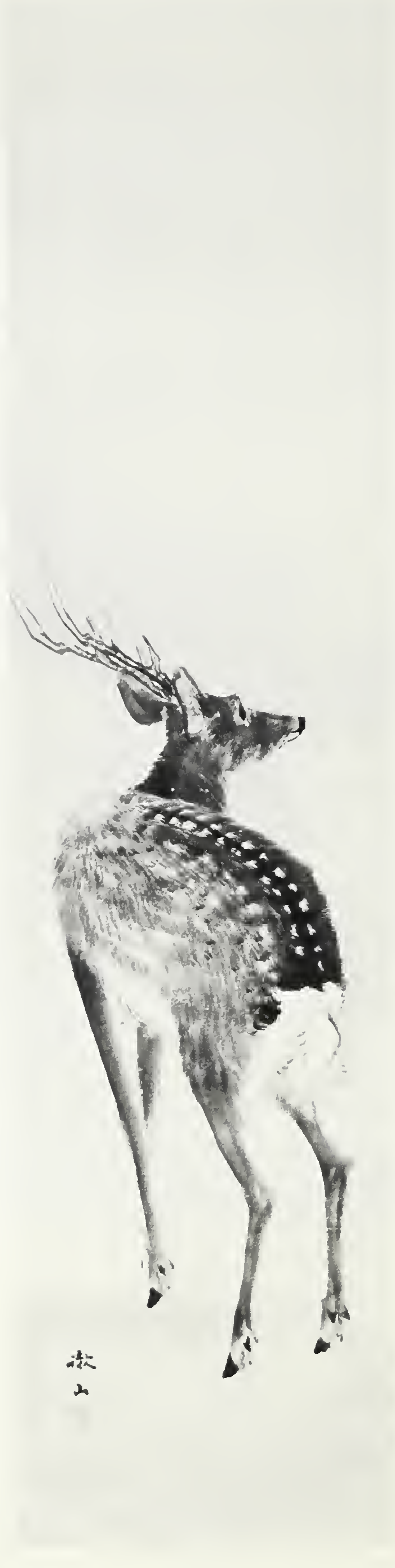


CAT. NO. 141

MORI TETSUZAN (OR TESSAN)

(1775–1841)

Tetsusan, a son of Mori Shūhō and adopted by his uncle, the famous painter of monkeys, Mori Sōsen, became one of the 'ten notable disciples' of Ōkyo. His style, especially in the paintings of animals and birds, represents a successful fusion of the styles of Ōkyo and Sosen. A native of Osaka, he did, however, travel to Edo, and, like Nangaku before him, helped to introduce the Maruyama/Shijō style there. Designs of his were printed in a number of publications from 1805 onwards, most notable being the 'Wild Ducks' in the album, *Rampō Jō* (1806).

141 WILD DEER

Kakemono. Ink and slight colour on paper; 44¾×11⅛ in.; *c.* 1815

A wild deer seen from the rear, its head turned to the right.

SIGNED: Tetsuzan. SEAL: Shushin.

PUBLISHED: *Poésie de l'instant, peintures de l'école Shijo*, XVIII^{e}–XIX^{e} *siècles*. (Exhibition Catalogue, Galerie Janette Ostier), 1964, no. 14; M.I.A., 1966 no. 43.

EXHIBITED: *Art Japonais Ecole Shijo*, Galerie Janette Ostier, 1964, no. 14; M.I.A., 1966, no. 43.

ACC. 341.

YOSHIDA RANKŌ

(1730–99)

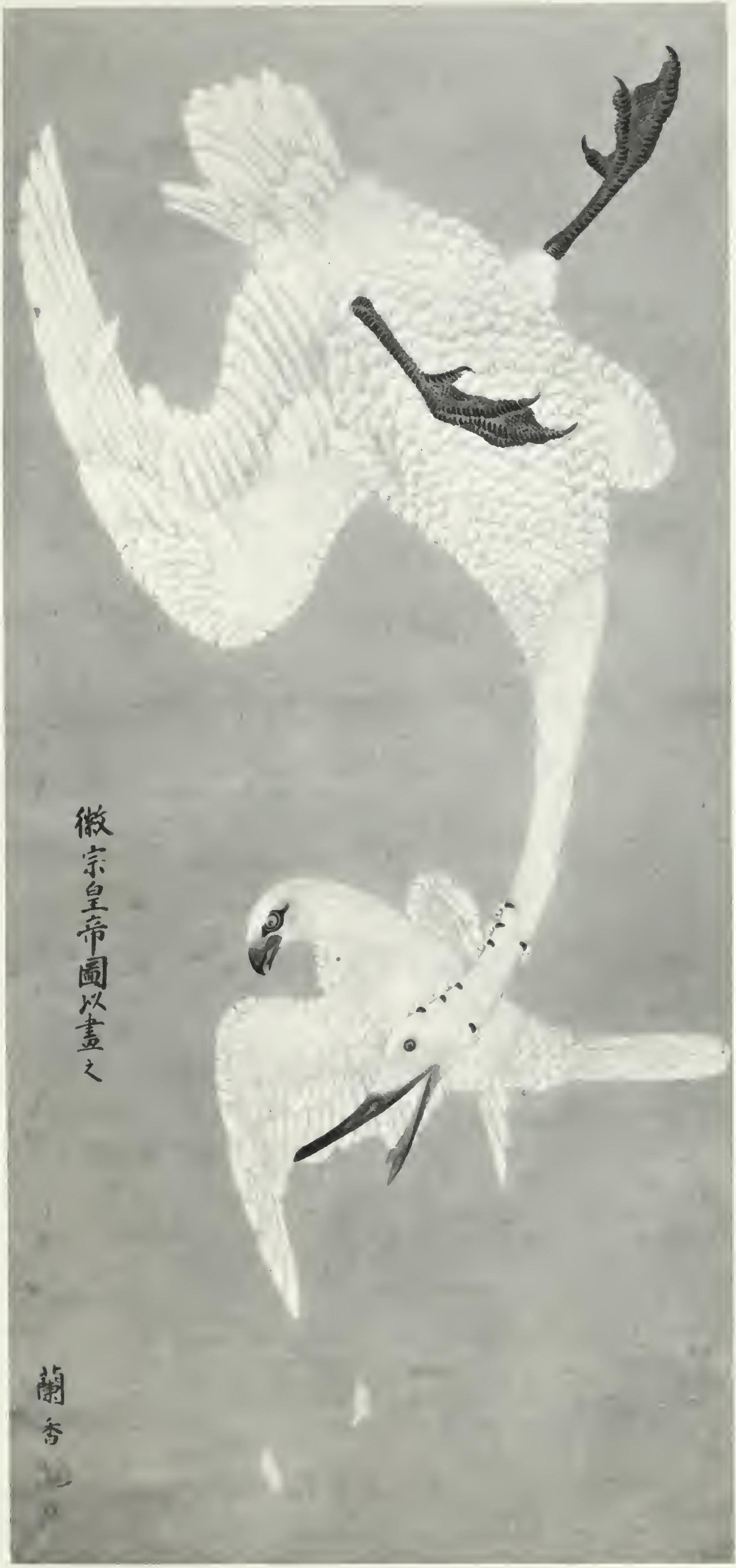
Not a great deal seems to have been recorded of this artist, whose style brings him into relationship with both *Maruyama* and *Nanga* artists of his period. He was known also as Tōgyusai, and lived at Edo, Ushigome. A large *ema* painting by him is in the Kiyomizu Hall of the Tōeizan (Ueno) Temple. His grave is at Zenchōji, Yotsuya, Tokyo.

142 FALCON ATTACKING GOOSE

Kakemono. Ink and *gofun* on paper; 39⅜×21⅛ in.; *c.* 1780

A white falcon attacking a wild goose in flight, the inscription being to the effect that the idea for the work was derived from a painting by the Chinese Sung Emperor Hui-tsung.

SIGNED: Rankō. SEALS: Kentei and Tōgyusai.
ACC. 392.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